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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FOUR, NUMBER ONE, MARCH 1977

Pro.Files: The Great Graphic Innovators

It is a peculiar and somewhat unfortunate characteristic of the human mind that remoteness in time, space, or experience causes us to lump together what should be kept separate.

This trait makes us view as a fairly unified period the thousand-year-long "Middle Ages," which were really a succession of distinct eras, in which the epoch of Charlemagne differed from that of Louis IX approximately as the 19th Century did from the 20th; or to speak of "Oriental countries" and an "Oriental mind" as if Chinese, Indians, and Arabs were one race with a single set of beliefs, traditions, and customs. In like manner, people will speak of an "Art Deco" period as if it were a single entity and of an "Art Nouveau" period as if an art form that thrived over a number of years displayed no differences among artists in the course of its duration, no variances in style and approach.

This, of course, is not true. An art form's diversification, in time and in space, varies with the strength of the cultural tradition coupled with the emotional content that both binds and separates artists and their very individual means of communication.

It is with this in mind that the editors of *U&Lc* are pleased to introduce in this issue what we believe will be an important series of articles on those graphic giants who have strongly influenced the direction of visual communications from the turn of the century to today.

This came about as the result of a recent conversation in our offices with a young editorial art director. We had been discussing the current (as is said) "state of the art" when she happened to notice a handsome portrait on our desk and paused to ask us about it. "Who's that?" she asked.

Us: Who's what?

Her: That man in the photo. Who is he?

Us: You mean you don't know who he is?

Her: No. Should I?

Us: You most definitely should.

Her: So okay then, so who is he?

We realized with stunning chagrin that this young lady, this Art Director, hadn't the slightest idea that she was looking at none other than Alexey Brodovitch — not only one of the first great innovators in her very own field of magazine format design, but the man more responsible, probably, than anyone else for many of the design techniques she herself was undoubtedly using. But if our surprise was great at that, it quickly doubled in spades as she turned to a companion photograph of Paul Rand and said, "Who's that?"

Us: You mean you don't know who he is?

Her: Don't tell me you think I should.

Us: I think you most...

Her: I know. I most definitely should.

Us: That's right.

Her: So okay then, so who is he?

Her additional and startling lack of knowledge of the man who most influenced the careers of many of today's foremost designers made it graphically clear that a series of articles on the subject was not only pertinent but an absolute necessity.

So many of our younger designers, so many of our students and educators, are not only disturbingly uninformed about the designers of the past who were responsible for shaping the course of our profession, but are even in the dark about many of the innovators functioning today. It is, therefore, our intent to try to remedy this — to enlighten those who need, or would appreciate, enlightenment by presenting this nexus of Profiles, a series of

intimate insights into the selves and personalities of the leading innovators over the past 50 years, a series designed to reveal what made, or makes, them tick rather than to present another vapid rehash of their work chronology.

The articles will cover, on an international scale, designers and art directors, photographers and illustrators — each and all of whom have left an indelible mark on the graphic community over a sustained period of time.

The portraits of each artist in this series will be drawn by Dian Friedman with editorial insights being written by Jack Anson Finke and Gertrude Snyder. Additional perceptions will be contributed by Herb Lubalin whose association with many of the artists will provide opportunity for insights not generally forthcoming from the artists themselves.

Dian Friedman is an outstanding portrait artist who graduated from Syracuse University where she studied art with M. Peter Piening. Aside from the drawings she is doing for this series, she is currently painting the "Landmark Series" for the Virginia Slims Women's Tennis Circuit — 13 stroboscopic paintings portraying a forehand swing from lead-in to follow through. Her work has included assignments for many leading corporate clients, some of whom are Sports Illustrated, IBM, Bloomingdale's, McCall's, the Ritz, NBC, Esquire, Calkins, Doubleday, Balenciaga and Alexandra de Markoff. In January 1977 her most recent exhibition, which included painted drawings and frescoes was held at the Bodley Gallery in New York. Her work is also represented in the Museum of Modern Art, New York.

Associate editor of U&Lc, Jack Finke is better known for his radio, television, and magazine writings. Author of teleplays for many of the major network shows ("U.S. Steel Hour," "Suspense," "Studio One," "Westinghouse Presents," "Playhouse 90," etc.), he was writer-director of the long-running CBS network series, "FBI In Peace and War" and NBC's "Treasury Men In Action," as well as author of stories and articles for, among others, "The Saturday Evening Post," "Story," "This Week," "American," and "American Mercury." Additionally, he has written comedy material for Eddie Mayehoff, Buddy Hackett, Kay Thompson, Wally Cox, Godfrey Cambridge, and Jonathan Winters and, presently, is writing and directing a new series of half-hour action dramas for national syndication under the aegis of the Chicago Tribune-New York News Syndicate.

Gertrude Snyder began her career as an editorial art director (not-the-least unfamiliar with Alexey Brodovitch and Paul Rand), eventually branching out with her own graphic design and promotion office in collaboration with her late husband Jerome (a regular contributor to this publication). Their joint efforts ranged from articles to mural paintings to producing two sons, and she is now continuing the writing of the New York Magazine column, "Underground Gourmet" originated by Gertrude Snyder and Milton Glaser, as well as designing books and establishing a new concept for book production called (not incidentally) The Jerome Press. Her personal acquaintance with many of the above-mentioned artists makes her impressions particularly appropriate.

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Editorial. Page 2

Bringing our readership up-to-date on the status of typeface copyrights.

Architectural Alphabet. Page 3

Continuing our efforts to flush out exciting and unusual alphabets, we present herein a melange of unique blueprint floor plans from A to Z.

Pro.Files: The Great Graphic Innovators. Page 8

Beginning a new series of insights into the personalities and artistry of the industry giants, leading off with Alexey Brodovitch, Paul Rand, Milton Glaser, and George Lois.

Sam and Jerry and Jane and Bella and Norman. Page 18

Lou Myers on the loose again, this time with verbal portraits that, well, speak for themselves.

Birds of Paradise. Page 20

Fashion illustrator Michael Vollbracht gives us a bird's eye view of New York's famous and not-so-famous; in his fashion, naturally.

What's New From ITC? Page 23

Garamond, that's what. The complete series of ITC Garamond and Garamond Condensed in Roman and Italic, which only licensed ITC subscribers are authorized to reproduce, manufacture, and offer for sale.

"Ugh'ly." Page 30

There are alphabets and there are alphabets and then there is John Caldwell's. Continuing our publication of comic letterforms for your amusement and delight.

The Wonderful World of American Fruit Crate Art. Page 32

Once upon a time, long before the advent of unimaginative cardboard containers, orange, lemon and apple crates served as backgrounds for marvelous, multicolored, cornball labels.

Ms. Marguerita Bornstein. Page 34

Our distaff contributor this issue hails from south of the border, where her blowzy illustrations have given her a good name.

What's A Rabbit, Daddy? Page 36

Not what you think, man. And not "Harvey," either. Just multiply 1 by 36 and read all about it.

Something For Everybody. Page 38

Our regular feature returns with a brand new compendium of marvelously useless information for your perusal.

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**You can help stop
 "Similar to"-ism now.**

What it is

"Similar to"-ism is the copying and offering for sale of another person's creative work.

The "Similar to" signal

Current abuse of the words "similar to"* informs you immediately that:

- 1) The typeface was not produced from the originator's art.
- 2) Use of it was not authorized or licensed by the designer.

Unauthorized copying of typefaces is widespread because a type design is easily camera-copied. We are all familiar with type-style catalogs where a face is identified, in small size, with an unfamiliar name and/or the telltale "similar to," followed by the type's original name in a larger size.

Akin to record piracy

Today's typeface camera-copiers are little different from the record pirates of a few years ago. As soon as a record became popular, they copied a purchased record and sold the copies for less than the record produced by the original recording company, thus evading the artists' royalties and the initial production costs. Characteristically, these pirated copies were of inferior quality.

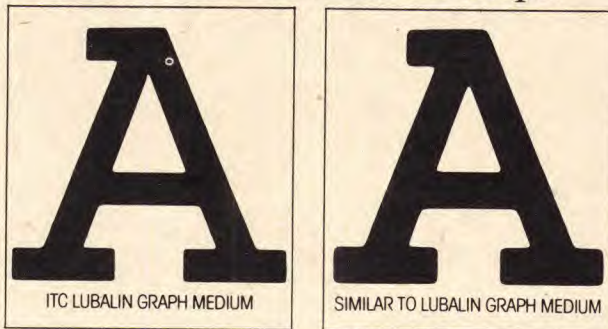
The same is true of typeface copiers today. They wait until a face becomes popular. They wait until the originator's promotion has created a demand—then come out with their copy, taking advantage of the market already established, assuring themselves of a substantial profit every time. They risk nothing. They do not copy a "dud" and never take a chance on a loss.

Record pirates caused great financial loss to ethical record producers and made them reluctant to issue their normal variety of recordings. It is only through a recent change in copyright law that the record pirate has been put out of business and the artist protected. But this protection is specifically for recordings and does not cover type designs.

What it costs you

- ...Type masters made from high-quality original art are sharp, consistent in size, true in every stroke, serif, and detail.
- Type masters made from any but original art are less sharp, are less true to the weight of strokes and the fine details that distinguish an original from a copy.

Here, for example, is an ITC Lubalin Graph letter enlarged from a grid made from original art. Compare it with the letter enlarged from a grid being offered for sale as "similar to" Lubalin Graph.



- ...But more is lost than meets the eye. When "similar to" typeface manufacturers bypass the original art, they also bypass the royalty payment to the designer. This practice is so common that some of the most creative type designers have been driven from the market. Their incentive to create new faces is stifled, fewer new top-quality designs are brought to market, and in the long run you are the loser. Some of them have gone into book designing and other forms of typographic art, rather than create, in effect, for the benefit of the copyist.

- ...Some type manufacturers simply won't issue new display faces (since they are the least profitable and the easiest to copy), again reducing the growth of your library of contemporary typefaces.
- ...Manufacturers of phototypesetting machines today often limit production of new styles knowing that as soon as a new face is issued it will be copied. Those who support the copier are, in effect, cutting off their source of new and original typefaces.

And that's just the tip of the iceberg illustrating how the quality of typefaces and the supply of new styles are being stifled ... or how you are being ripped off by "Similar to"-ism.

If you are incensed by this copying you can help put a stop to it. There is something you can do. Now.

What you can do

Write to one or more of the Senators and Representatives of the committees that will be considering copyright protection for the design of useful articles during this session of Congress. Tell them you are concerned with protecting the design of new typefaces. Ask them to give this matter their earnest attention in this

session. Tell them you favor what in the last session was referred to by the House Subcommittee on Civil Liberties and Administration of Justice as the Pattison amendment. Congressman Pattison's amendment offered a limited term of protection (10 years) and provided mandatory cross licensing of new designs and their names so that new faces would be available to the entire market. These and other provisions of his amendment have drawn an unusual cross section of support from the industry... from type designers, typographic services, type manufacturers, graphic designers and other end users. U&lc endorses this approach. It merits your support now.

Why bother?

Congressmen are much too busy to create laws if no one cares about them. They need, in addition to the facts, and the arguments on the merits of typeface copyrighting, the knowledge that a substantial number of people require and care about such protection.

Write today, to:

Subcommittee on Courts, Civil Liberties and Administration of Justice of the Committee on the Judiciary, House of Representatives.

House Committee

Hon. Robert W. Kastenmeier, Chairman
 Rayburn House Office Building
 Room 2232, Washington, D.C. 20515

Hon. George E. Danielson
 Rayburn House Office Building
 Room 2447, Washington, D.C. 20515

Hon. Robert F. Drinan
 Rayburn House Office Building
 Room 2452, Washington, D.C. 20515

Hon. Jim Santini
 Longworth House Office Building
 Room 1408, Washington, D.C. 20515

Hon. Allen E. Ertel
 Longworth House Office Building
 Room 1019, Washington, D.C. 20515

Hon. Tom Railsback
 Rayburn House Office Building
 Room 2431, Washington, D.C. 20515

Hon. M. Caldwell Butler
 Cannon House Office Building
 Room 409, Washington, D.C. 20515

A list of the names and addresses of the Senate Committee will appear in the next issue of U&lc. **and send us a copy of your letter.** We'll print as many of them as we can in U&lc to encourage others to follow your example.

Let's put an end to "Similar to"-ism in 1977.

*In the past some companies correctly used the phrase "similar to" when they redrew certain traditional faces to their specifications. This practice should not be confused with today's camera copiers.

BOOK REVIEW: ARCHITECTURAL ALPHABET

More than two hundred years ago, when the **Architectural Alphabet** of Johann David Steingruber was first published, it was intended for "those learners" in architecture and curious readers. Anyone finding himself in either of these categories today will be delighted with this splendid limited edition of the 1773 classic work.

The book is a **tour de force** in architectural design, basing contours and ground plans on the letters of the Latin alphabet. Each letter of the alphabet is used as the basis for a conceivable structure—thirty designs covering twenty-five letters, with I serving for both I and J, and inventing schemes for the letters A, M, Q, R, and X.

In his own introduction to the book, Steingruber wrote: "However numerous the discoveries and invention of architectural plans and layouts, no one has yet worked out a system involving use of these letters. So I have devoted my leisure hours to the compilation of such alphabet-based designs in the hope that the very quirks and curves of the letters may compel future architects to divide up their interiors more constructively and imaginatively."

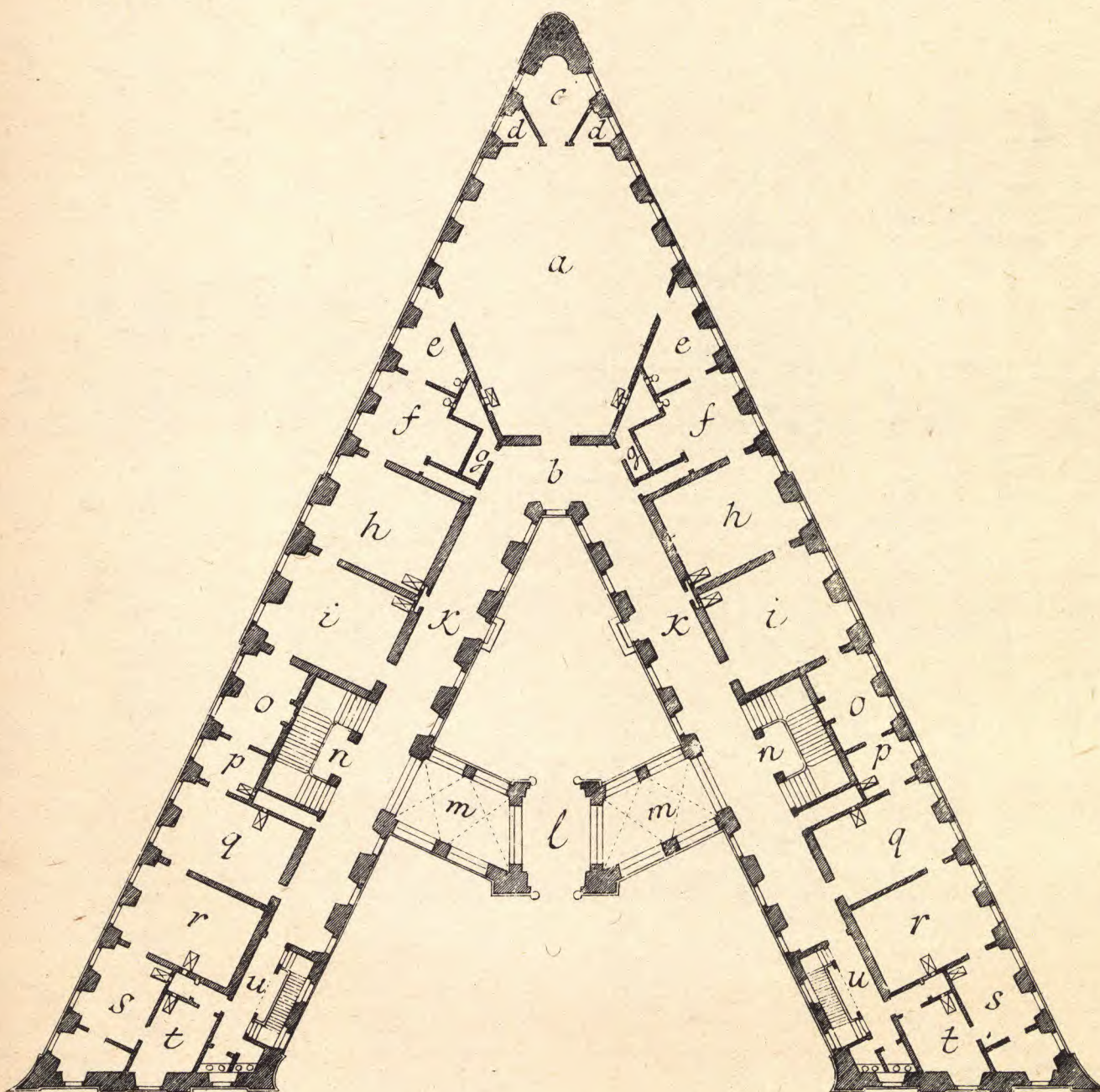
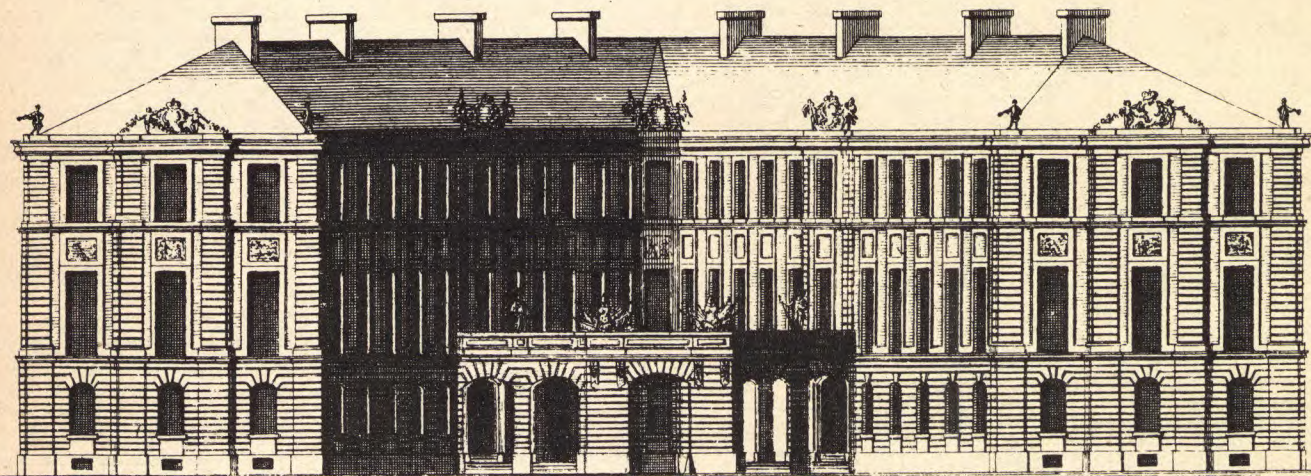
The **Architectural Alphabet** may seem startling in its conception, but it is a characteristic product of the fantasy and exuberance of the baroque. Born in 1702, Steingruber was a practicing architect and master builder at his native Ansbach in Bavaria and, for many years, acted as chief architect at the office of works for the whole principality. He was closely involved in replanning the townscape of Ansbach as well as the design and building of some three hundred houses and churches in the region—many of which still survive.

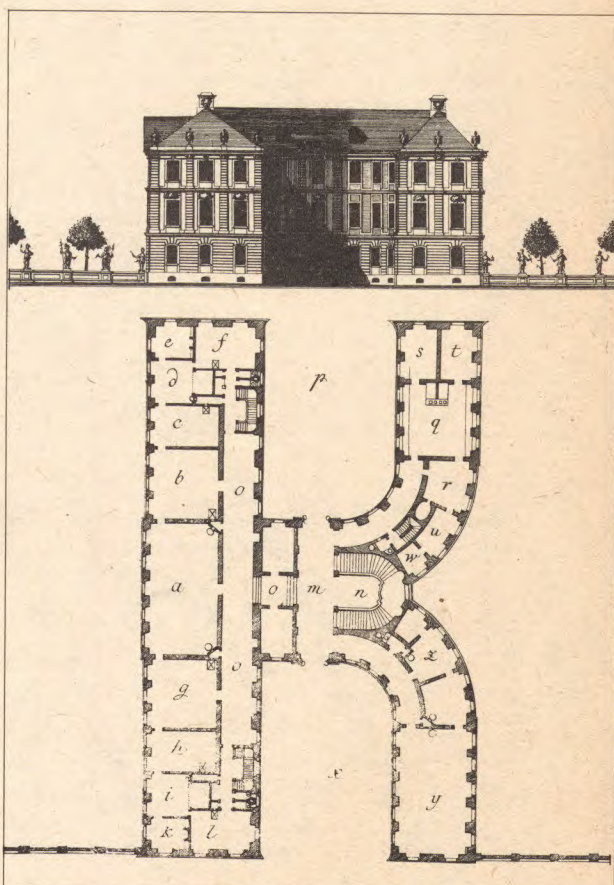
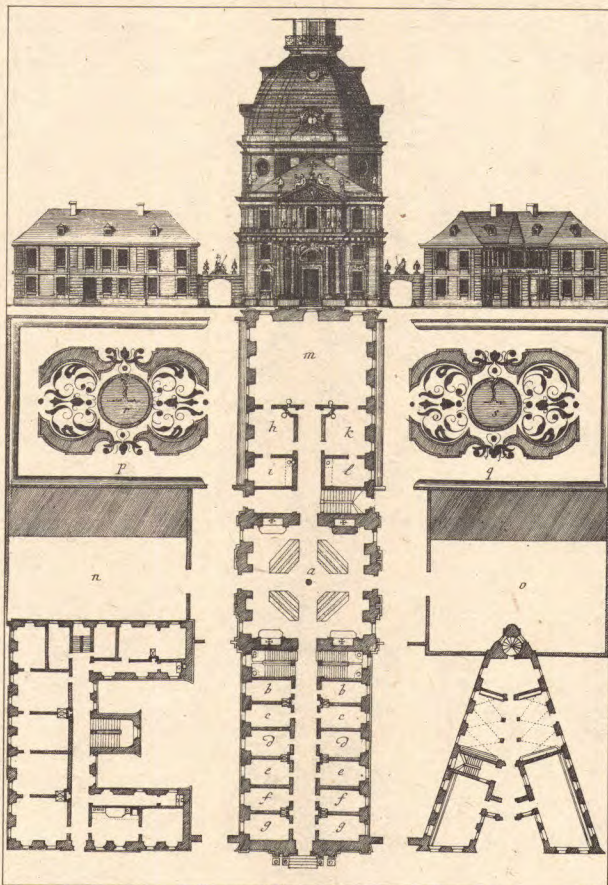
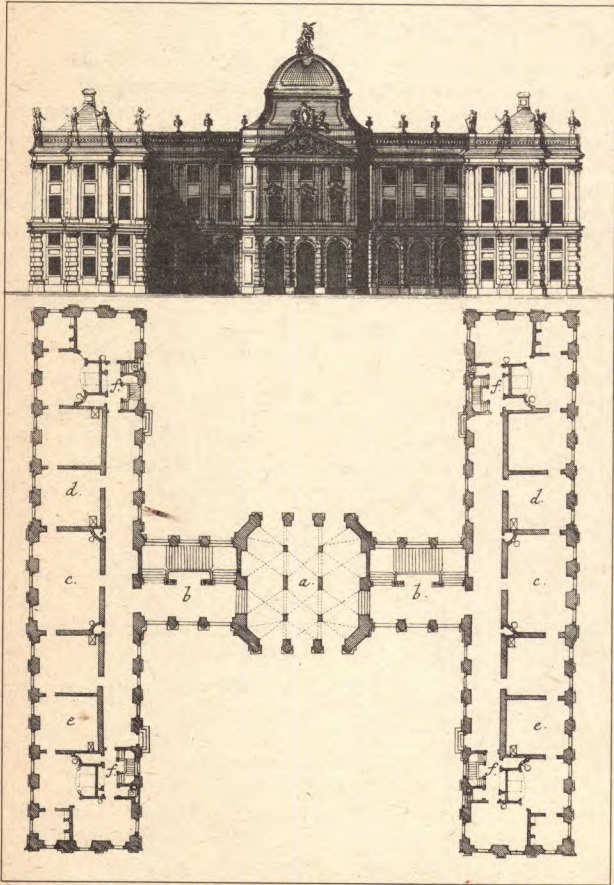
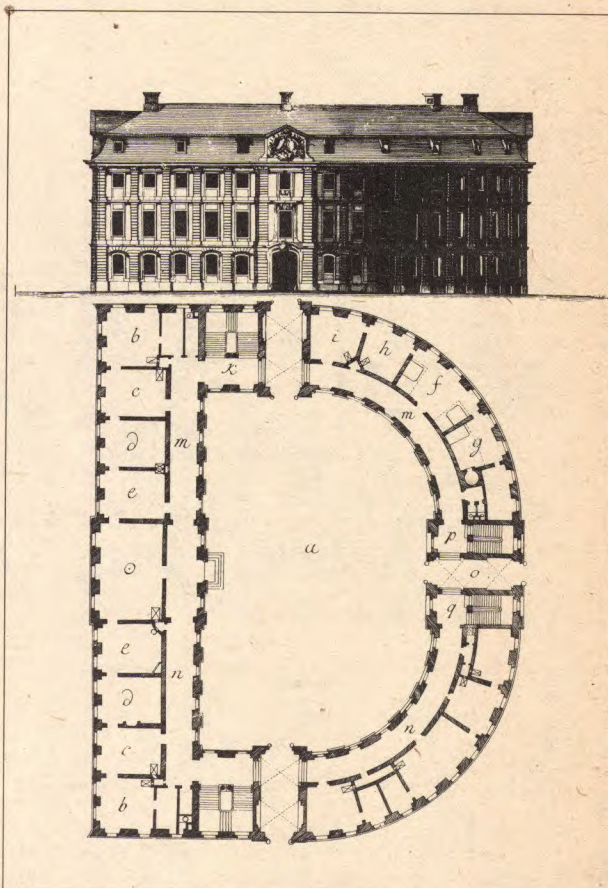
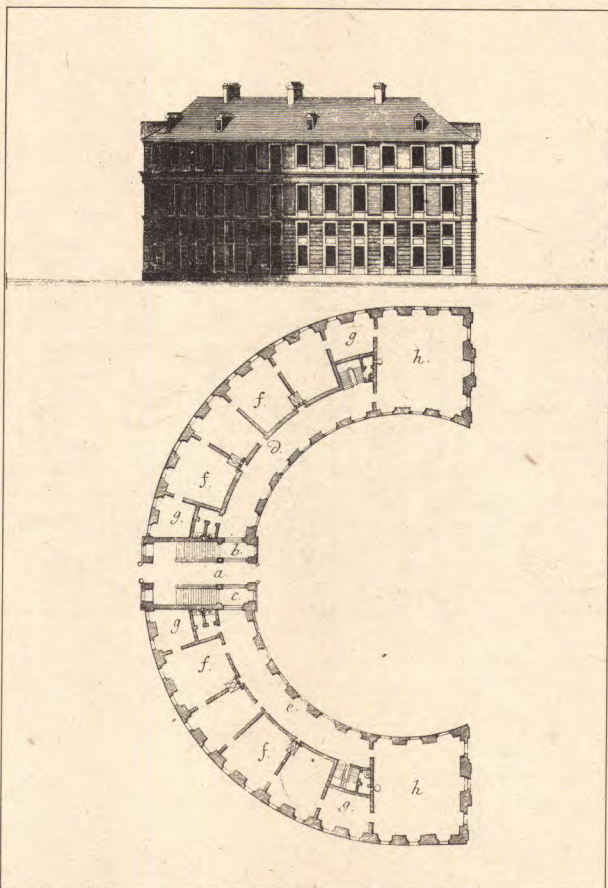
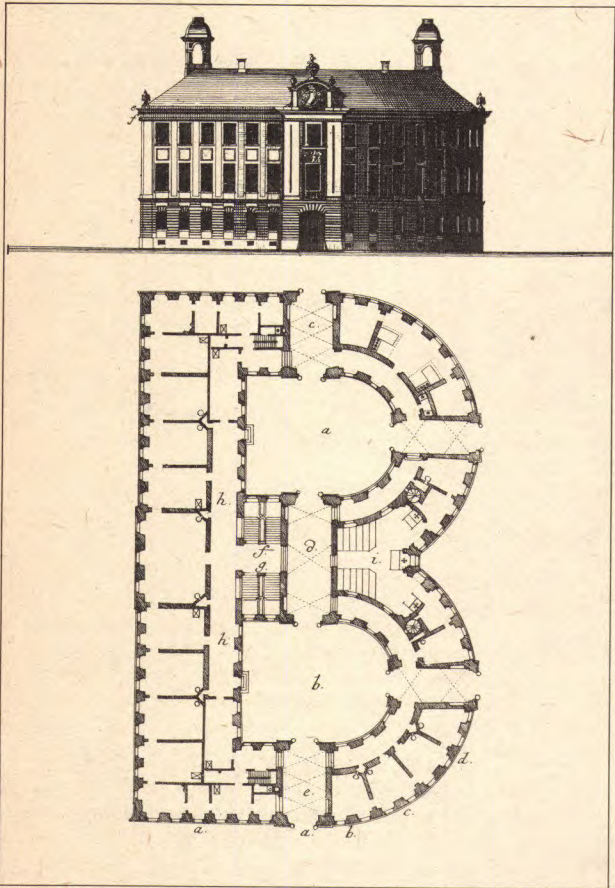
It has been said that nothing demonstrates the lack of genius and the sterility of inventive powers of our architects more clearly than the eternal sameness that prevails in the laying-down of ground plans—a statement quickly verified by a look at the uniformity of glass houses surrounding us today.

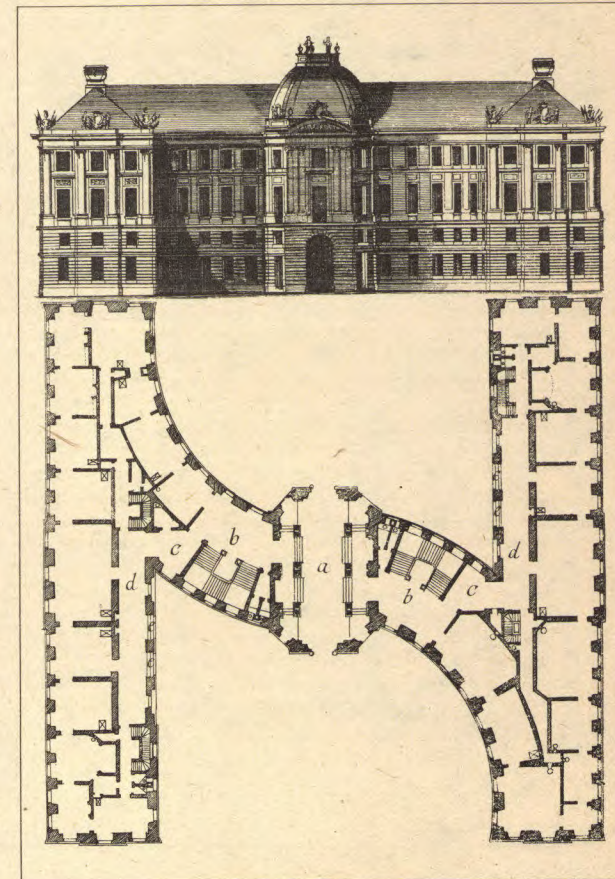
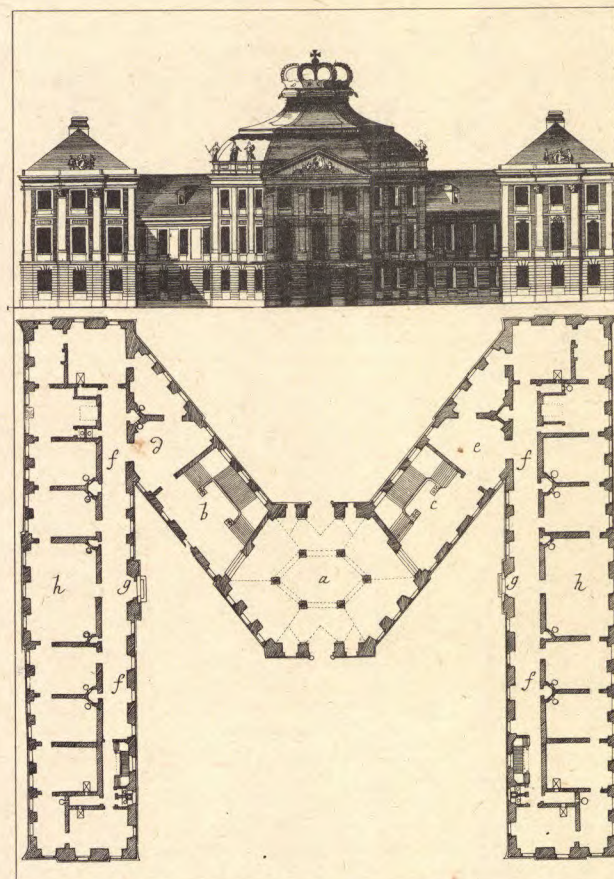
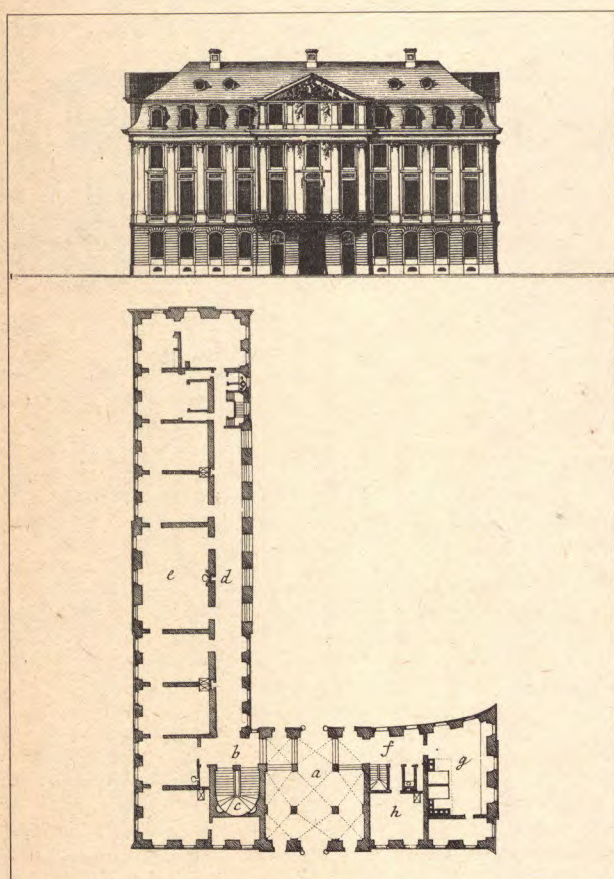
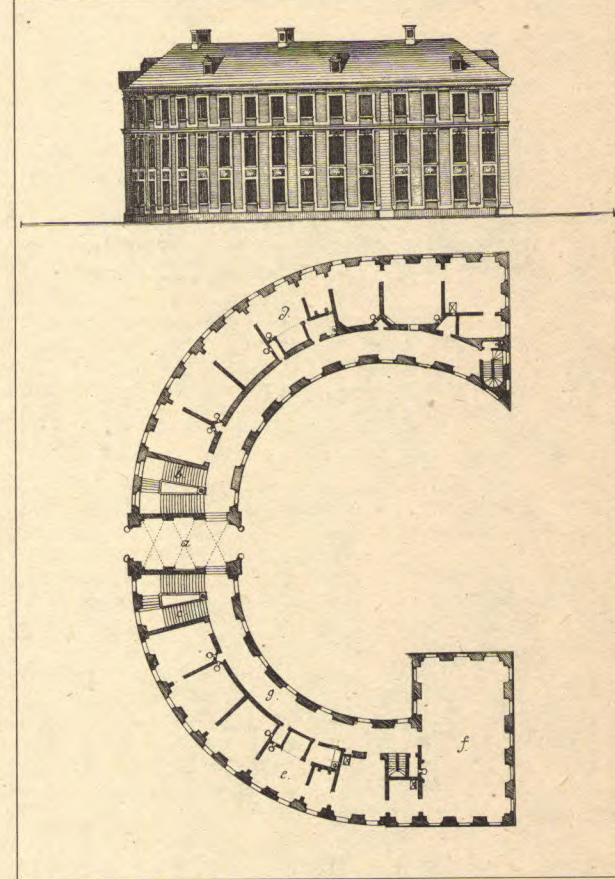
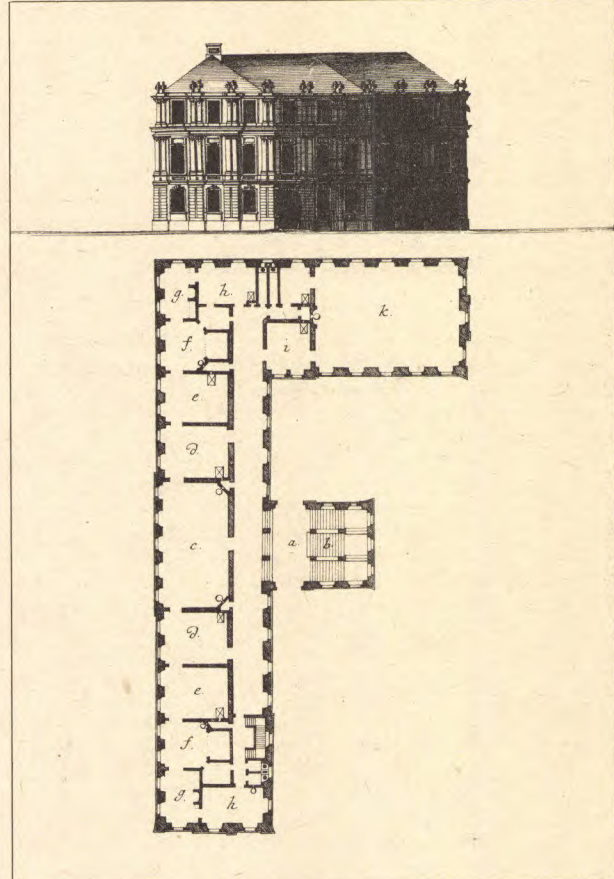
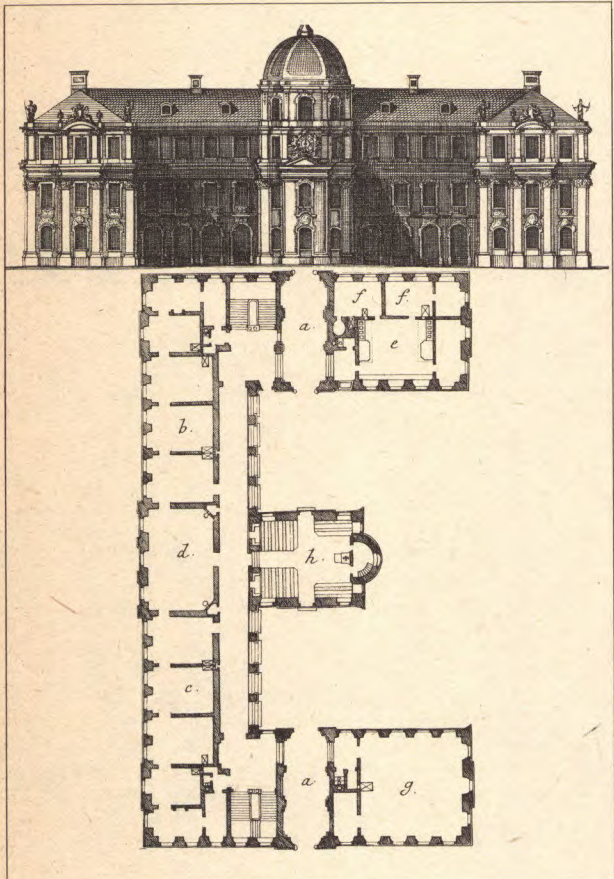
The contents of this book—reproduced in near-entirety here—make widely available for the first time Steingruber's great storehouse of baroque fantasy and romantic yet practical invention (copies of the original publication were destroyed in Europe during World War II). Surely every architect, designer, and "curious reader" who opens its covers (or examines these pages) will agree with Sir Francis Meynell's pinpoint comment: "I can think of no other recent book which so happily combines lively learning, serious study, and lines of surpassing beauty."

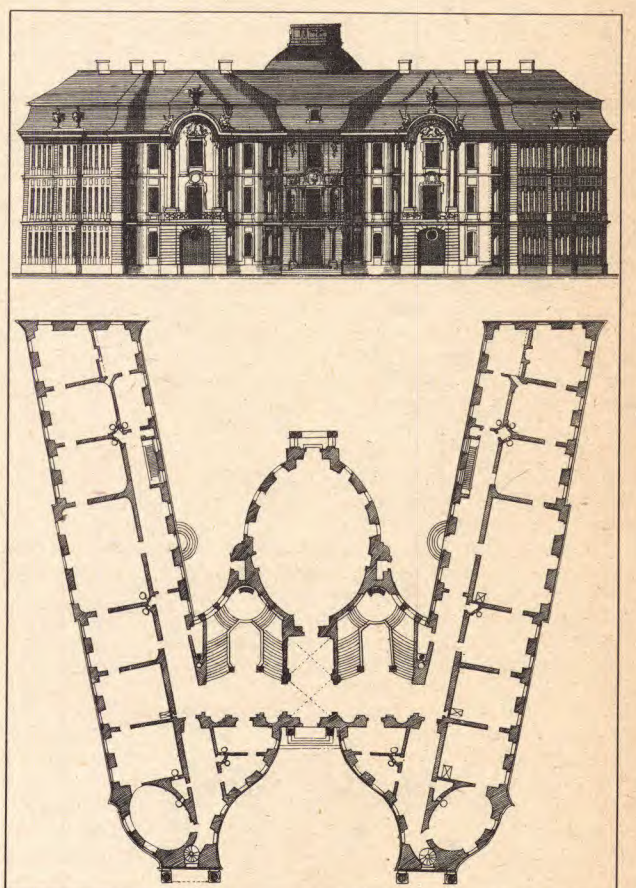
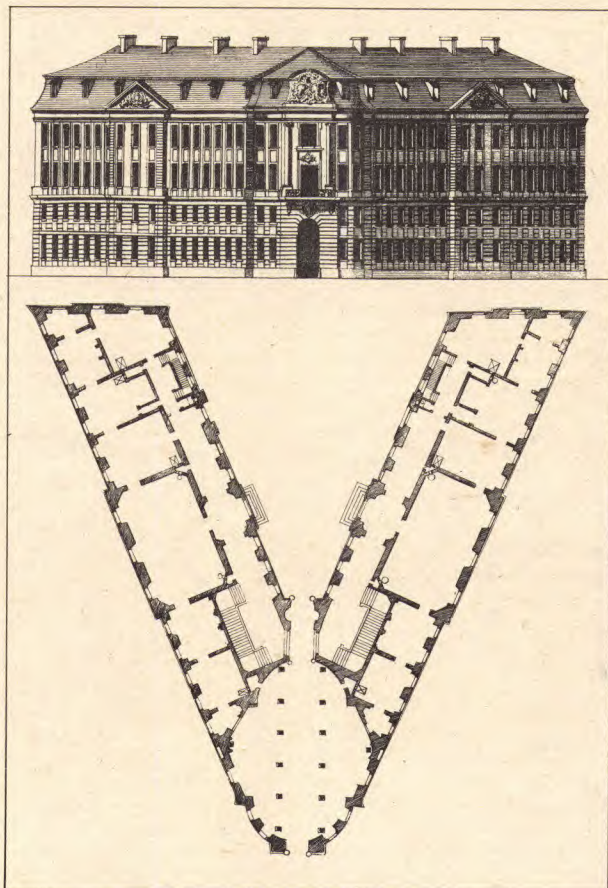
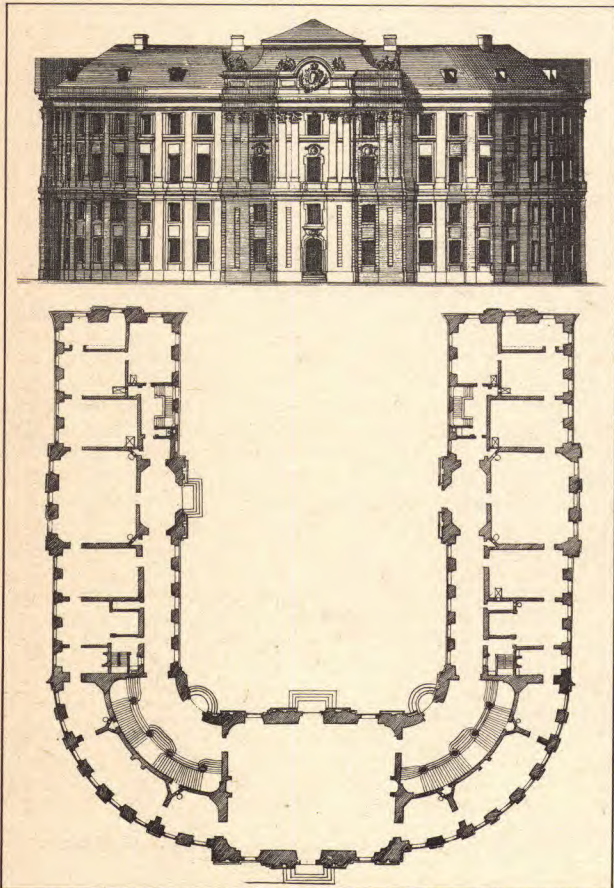
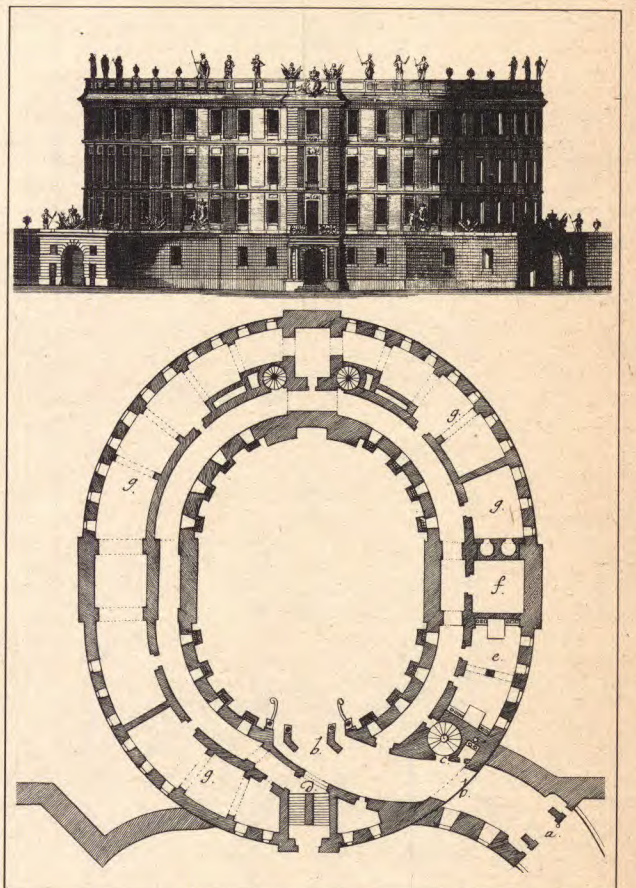
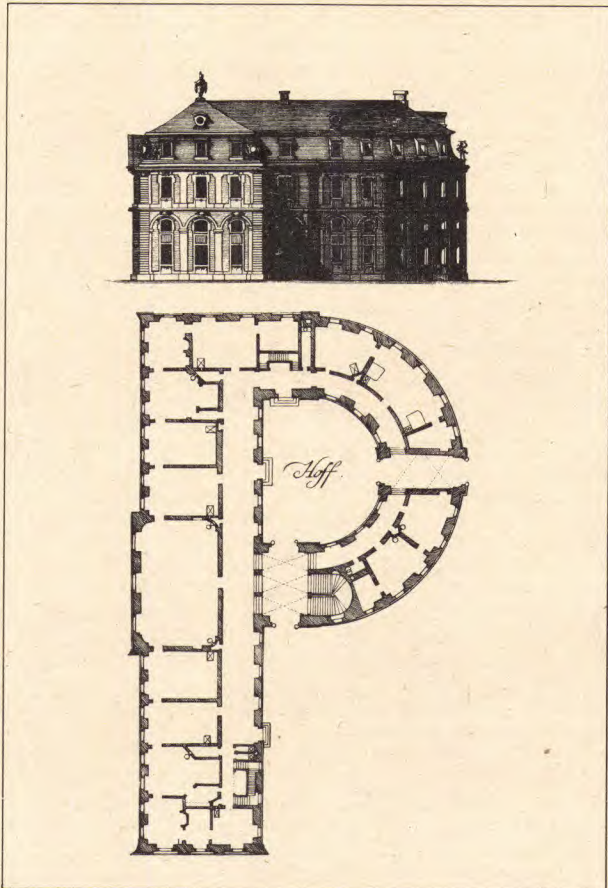
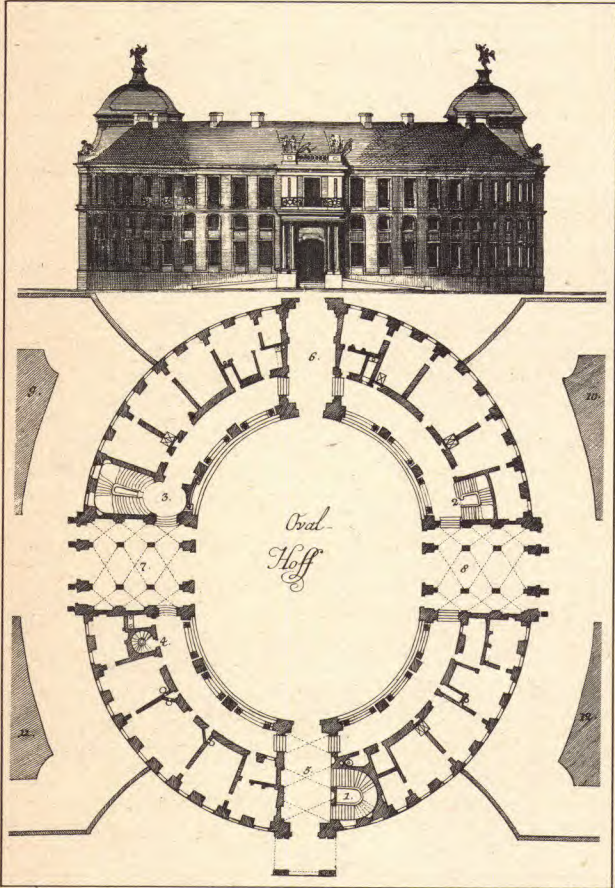
For the enterprising architect, for the interested designer, and for the "curious reader" this book is certainly a must. **J.A.F.**

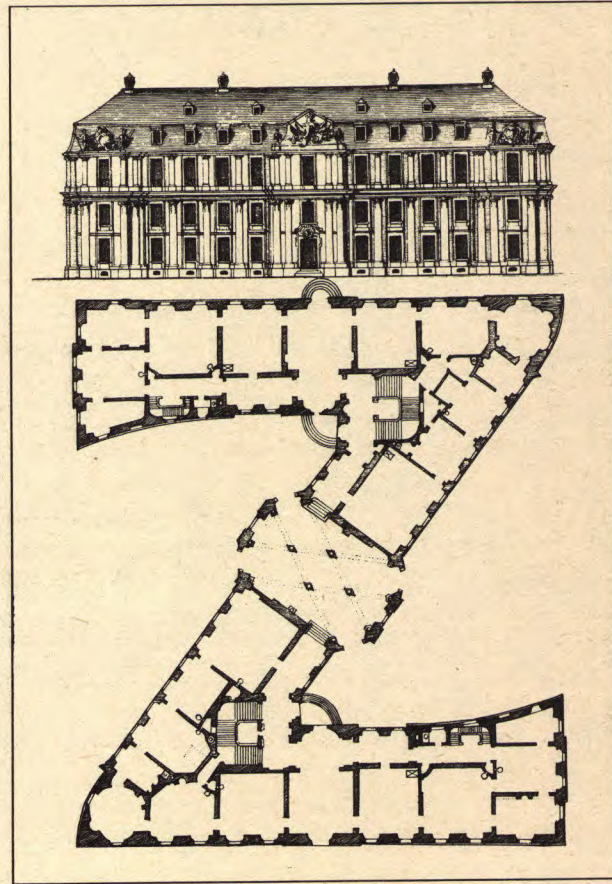
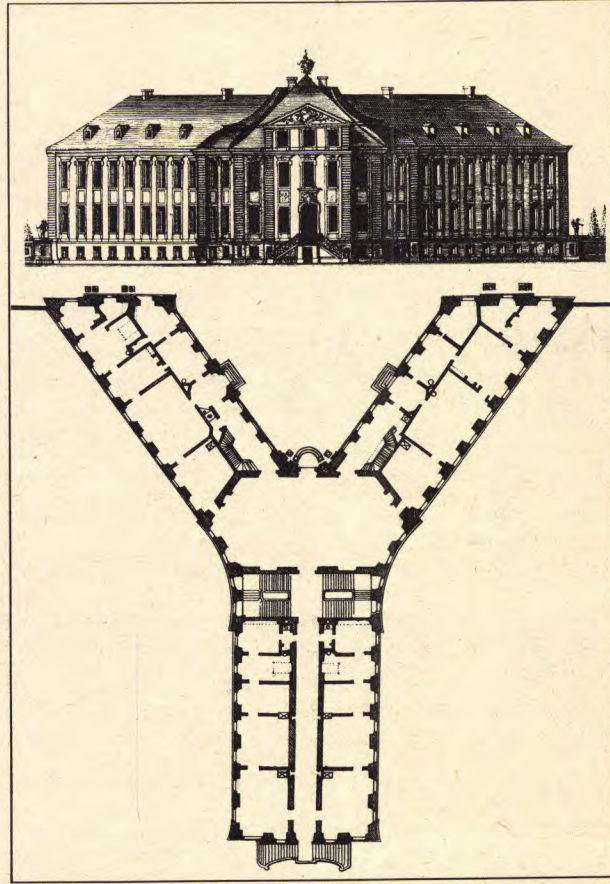
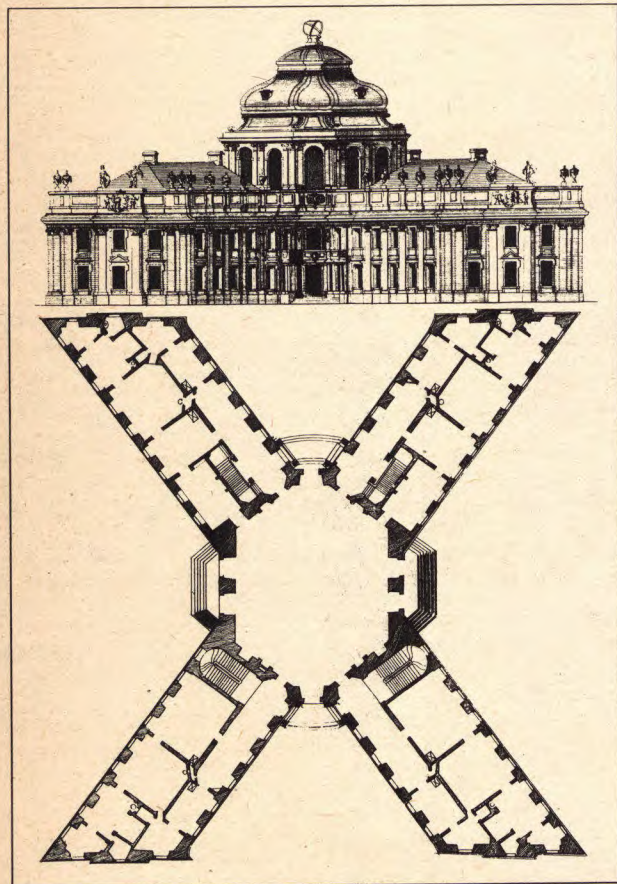
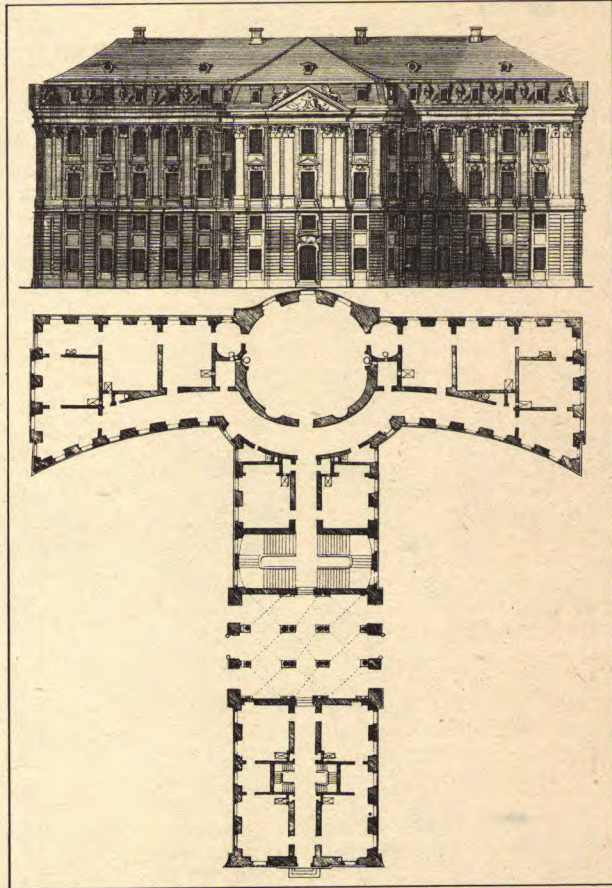
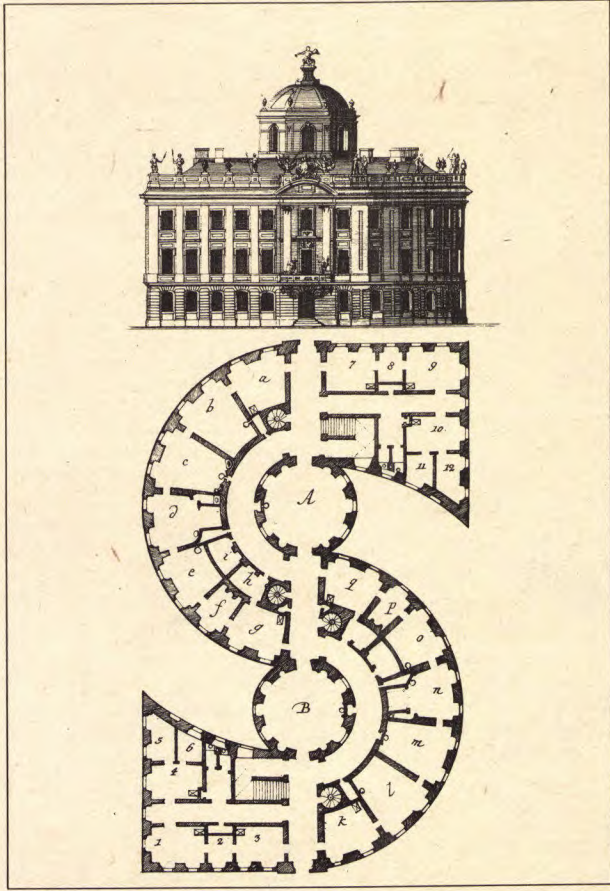
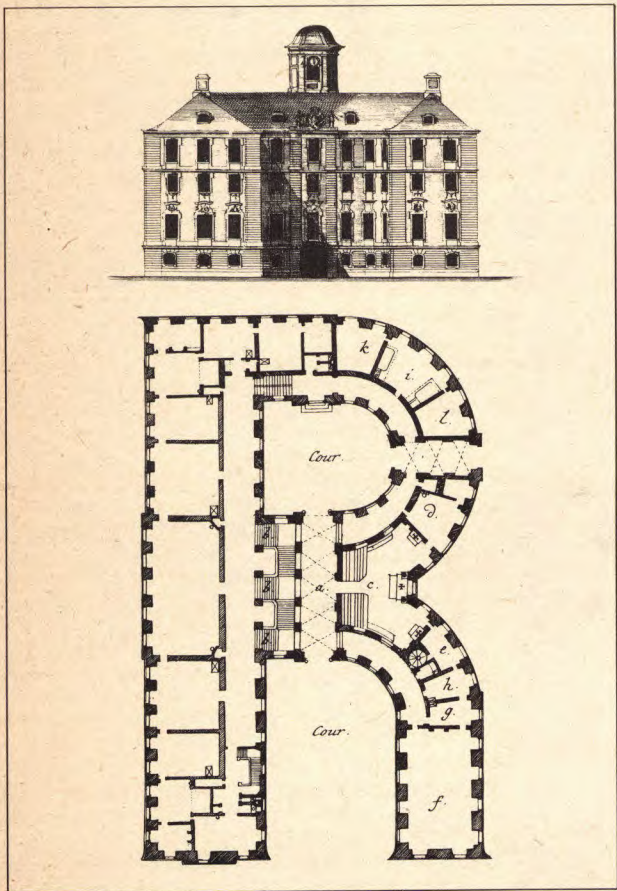
Architectural Alphabet
By Johann David Steingruber
George Braziller, New York





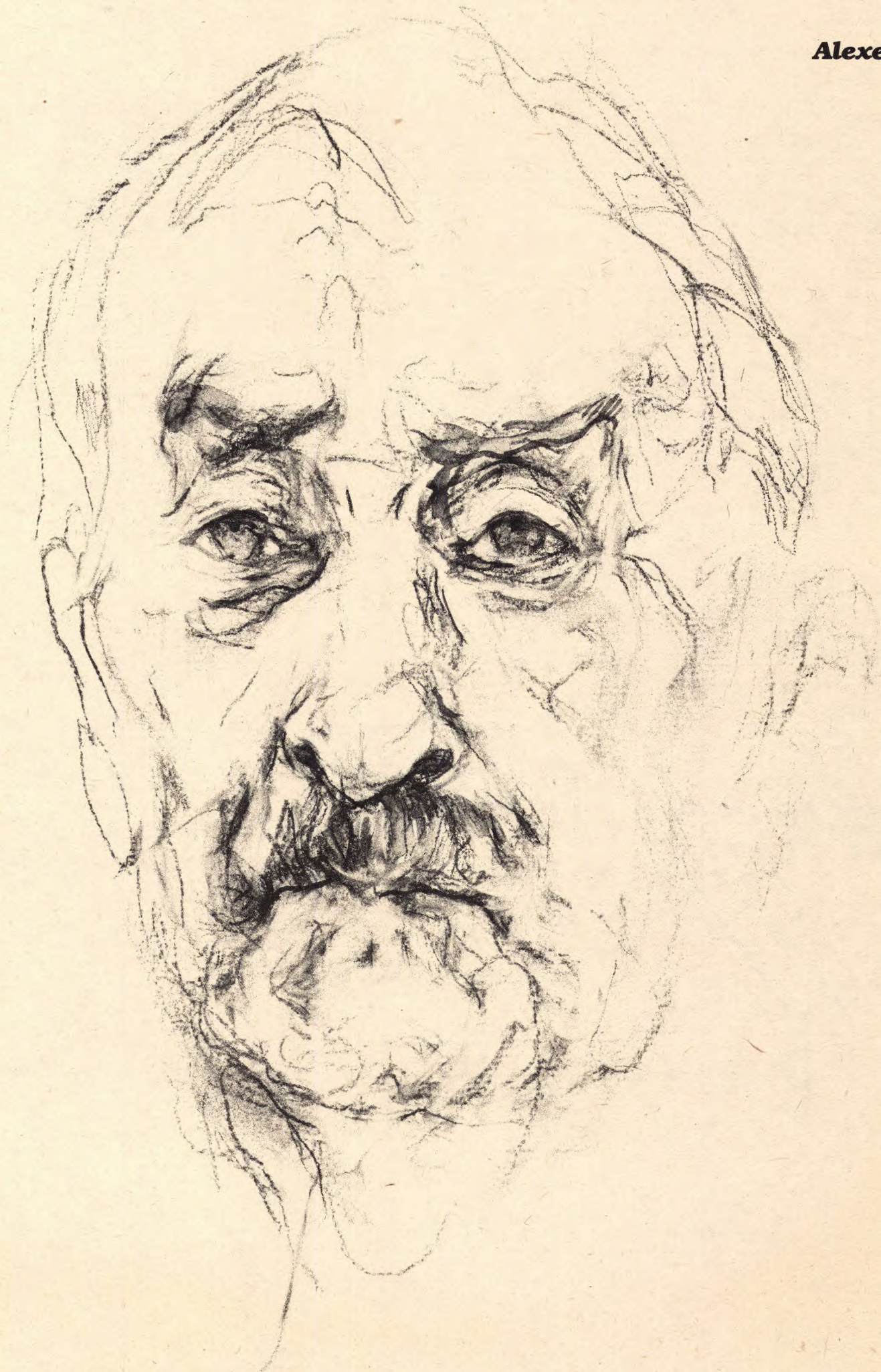






Pro.File:

Alexey Brodovitch



CHRONOLOGY

- 1898:** born in St. Petersburg (Leningrad) Russia
- 1905:** father transferred from Moscow to St. Petersburg to take charge of mental institution
- 1914:** at start of World War, ran away from school at 16 to join the Army
- 1918:** wounded while fighting in White Army against the Bolsheviks
- 1919:** met his future wife, Nina
- 1920:** escaped from Reds to France, where he began work as a house painter. Married Nina, and moved on to painting sets for the Ballet Russe
- 1920-24:** designed fabric for textile manufacturers; worked on layouts for Arts et Metiers Graphiques and Cahier D'Art
- 1924:** exhibited paintings and drawings in Paris; designed china, textiles, jewelry, and began to do interior decoration
- 1925:** received first prize in poster competition for Bal Banal; began producing posters for Martini Vermouth, Printemps, and Bon Marche
- 1928:** worked as designer and art director for Aux Trois Quartiers and Deloite, two large department stores, as well as Athelia, an interior decoration business
- 1930:** accepted invitation to organize and teach advertising classes at the School of Industrial Art at the Philadelphia Museum
- 1934:** while arranging an exhibition for the Art Directors Club of New York, his work seen by Carmel Snow of Harper's Bazaar, who quickly persuaded William Randolph Hearst to employ him as the magazine's art director—a stint that was to last for 25 years
- 1934-58:** during his years at Harper's Bazaar, he persuaded many notable European artists to work for Bazaar, among others: Chagall, Cocteau, Dufy, Vertes, and Saul Steinberg
- 1938:** won prize in international competition sponsored by the Museum of Modern Art
- 1939:** did mural for educational pavilion at the New York World's Fair
- 1940:** free-lance art director at Saks Fifth Avenue and I. Miller
- 1941:** consultant with the American Red Cross and the U.S.I.A. in Washington, D.C.
- 1945:** produced Ballet, photographs of the Ballet Russe in performance
- 1947-49:** conducted design lab at the studio of Richard Avedon
- 1950:** was art director for Portfolio
- 1953-55:** designed the Ballet Russe de Monte Carlo and contributed to an exhibition at the Museum of Modern Art on graphics and architecture
- 1958:** left Harper's Bazaar. Among the students he taught during the Bazaar years were photographers, Penn and Avedon, Art Kane and Howard Zieff; art directors, Henry Wolf, Otto Storch, and Sam Antupit; in advertising, Bob Gage, Helmut Krone, and Steve Frankfurt
- 1959:** collaborated with Avedon and Truman Capote on "Observations"
- 1964:** set up design laboratory at Young & Rubicam
- 1966:** returned to France to live at Oppede-LeVieux
- 1968:** moved to Le Thor
- 1971:** died on April 15 at Le Thor; in June, he was awarded an honorary doctor of Fine Arts Degree posthumously by the Philadelphia College of Art; he was also inducted into The Art Directors Club Hall of Fame

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Irving Penn said it: "All designers, all photographers, all art directors are, whether they know it or not, students of Alexey Brodovitch."

He was one of those rare incomparable individuals who became a legend in their own time. It happened with Dickens, with Einstein, it happened with Brodovitch. When he died in 1971, he had had a career as a designer of international acclaim, as an art director in the vanguard of a revolution in the appearance of the printed page, as a photographer whose sole book was a landmark of its day, and as a teacher of unparalleled dimension.

"A total Russian he was," says Diana Vreeland, "lofty-minded and noble in every part of his being. He loved his work, his family, his memories; he loved photographers, and with them he blossomed; he loved white paper, the more the better, and one felt that when he was alone with it he was resting in the snows of his native Russia, finding a purity and cleanliness he could find nowhere else."

It has long been said that a man is known by the company he keeps. The students and collaborators of Alexey Brodovitch are legion: from Richard Avedon and Cartier-Bresson to Art Kane and Henry Wolf to Bob Gage and Jean Cocteau. He was everybody's mentor, and on each and all of them he left his mark.

Ted Croner: "He was a little like sand that gets into the oyster and makes a pearl; his great talent as a teacher was the ability to get inside his students and irritate them until they made a pearl."

This disarming, glum, elegant, shy, incredibly tough artist made an impact on the design of this country that eludes description to this day. Measured on the quality of his graphic performances and his contributions to the modern magazine alone, he must be ranked as the towering giant of our time—that unique and single individual with all the qualities of the teacher.

Yet, he did not consider himself a teacher because he equated teaching with dogma, pedagogy, and emulation of the master—an amalgam as repugnant to him as "art education" was repugnant. "It often kills individuality and establishes a mold. Certainly you must know the fundamental tools and materials and how to use them, but you must do the discovering yourself." One of the many aphorisms he was so fond of stating,

Richard Avedon: "From Brodovitch you got no rules or laws. He was a genius and he was difficult. Like an inherited quality, there was something of him in you for the rest of your life."

The effect on his students may not have always been this profound, and yet it happened (and is happening still) with remarkable frequency. Still, Brodovitch the man will not stand clear. No two people of those who knew him knew him the same way. And Brodovitch the artist is no less elusive. Scientific theories and mathematics interested him; new materials and techniques and combinations were his pleasure.

But in the final analysis, for all his inventiveness and versatility and tremendous influence, there is no adequate way to get back to him through his own work. Much has been lost or destroyed, leaving the most vigorous part of it irrevocably past. So it by his influence that we know him best: a teacher whose students and their works are everywhere to be seen; a discoverer whose collaborators remain everywhere in his debt for the wide audience his discernment gave to them.

Arnold Newman: "He was a marvelous, marvelous man; the single most important person in the graphic arts."

It is surely paradoxical that this highly revered figure in the field of the graphic arts should be so terribly plagued throughout his personal life with disaster on top of disaster. His years play out like some horror story rising from the primordial ooze. He was an alcoholic, living on the shaky edge of despair. In 1938, his country home in Connecticut burned to the ground; in 1949, he was hit by a truck and hospitalized for several months; in '57, a second fire in his Phoenixville farmhouse destroyed much of his work, including the original negatives for Ballet; one year later, following the death of his wife, he plunged into an acute state of depression from which he never fully recovered; in 1965, after intermittent hospitalization, he was sent to the Manhattan State Sanitarium on Ward's Island; and two years later, when he broke his hip, he decided to return to France, where his son was badly injured in a frightful accident.

Disaster on top of disaster. And yet, somehow, this extraordinary man not only survived but continued to turn out his enormous volume of work as well as the continuous flow of students who subsequently went on to fame and fortune.

Art Kane: "Alexey Brodovitch was one of the greatest forces in my life; he taught me to stay curious, to be intolerant of mediocrity, to worship the unknown."

His eye was unerring. His designs hit the bull's eye of a target with that deceptive ease, strength, and supersensibility which are at the roots of the Slavic soul. He had an uncanny instinct, a sense for the explosive impact. A mental dexterity, and an absolute mastery of subtle details, and a complete absence of graphic tricks or intellectual gimmickry.

Perhaps the best summation of Brodovitch's place in the graphic arts was made by Truman Capote in Observations. According to Capote, "he brought a boldness bordering on revolution, an eye unexcelled and, in educated terms, a taste for vanguard experiment that was for 30 years the awe, just possibly the making, of all who have ever had the privilege of his guidance."

Besides this enormous capability he had for editorial art direction, even greater credit must be given him for introducing the finest photographers in the world to magazine publication during his years at Harper's Bazaar. As one young hopeful put it: "For serious photog-

raphers, Bazaar was a place to 'roost.' He took an interest in us. If you called him at the magazine, he answered the phone and said 'sure come on up, I'd like to see what you've got.'"

Hiro: "I learned from him that if, when you look in your camera—you see an image you have ever seen before—don't click the shutter."

The golden years were at Harper's, and best to tell of them is Frances McFadden. His office adjoined hers, "and I would usually find artists or photographers with huge portfolios waiting patiently to show their work to the master." Many of these were refugees from Nazi-ridden Europe—some, like Saul Steinberg, immensely talented. When talent came unannounced, Alexey Brodovitch rejoiced. "It was a pleasure to watch him at work. He was so swift and so sure. His speed was dazzling. A quick splash or two on the cutting board, a minute's juggling of the photostats, a slather of art gum, and the required pages were complete."

His layouts, of course, were the despair of copywriters whose cherished tone poems on perfumes and bras had to be sacrificed to his sacred white space.

Henry Wolf: "The man was the most infuriating and self-contradictory person I have ever met, and yet in his own strange way the most stimulating."

Golden years at Harper's; lonely, tragic final ones. Brodovitch spent them living in remote obscurity in Le Thor, a little village in the south of France. Of all his students, all his collaborators, to whom he gave so very much, few there were to make the gesture of a helping hand or, even, an inquiring phone call. Old and ill and near the end—terribly alone—the force of this ravaged, gaunt, half-paralyzed man was nonetheless extraordinary. Irving Penn remembers a time before, while Brodovitch was in America still, and they said that he was dying. As Penn tells it: "I went to the hospital thinking it would be my last visit. There he was lying on the bed, and I said hello. He said thank you, Penn, for sending me a copy of your book but, frankly, I must tell you it is terrible. I thought, is that the last word I would ever have from him?" The important thing is that, sick or dying, his creative process wouldn't let him think that Penn had come to see him for any other reason than his work. "You see, he was not charming. But he was a special person and they don't come often. The waves that went out from Harper's Bazaar since his first issue are still rippling."

In the end, the substance of his influence is all around us in the new graphic ways we view the world and ourselves. As a matter of education, it seems important to recall that this was not always so. Alexey Brodovitch got it started. And, before the newer media tend to obscure those adventurous beginnings of such a short while ago, it is befitting that we all of us pause long enough to remember and to acknowledge and to honor the master craftsman who began it all.

JACK ANSON FINKE

Pro.File:

Paul Rand



CHRONOLOGY

- 1914: born in Brooklyn, New York; studied at Pratt Institute, Parsons School of Design, Art Students League.
- 1937-41: was art director of Apparel Arts magazine
- 1941-54: worked as art director of William H. Weintraub, an advertising agency in New York City
- 1942: taught at Cooper Union
- 1946: taught at Pratt Institute; wrote "Thoughts on Design" published by Wittenborn, New York
- 1947: exhibited at the National Museum, Stockholm, Sweden
- 1950: won an award of "Good Design" exhibit at Museum of Modern Art, New York City
- 1954: voted one of the "10 Best Art Directors"; exhibited at the Museum of Modern Art, New York
- 1956: illustrated the children's book "I Know a Lot of Things," published by Harcourt, Brace & World, New York
- 1956-69: named professor of Graphic Design at Yale University; became graphics consultant to IBM and Westinghouse, positions he still holds.
- 1957-58: illustrated the children's book "Sparkle and Spin," published by Harcourt, Brace & World, New York; won an award from the New York Times for the best illustrations for a children's book.
- 1960: compiled "The Trademarks of Paul Rand," published by Wittenborn, New York
- 1962: illustrated children's book, "Little 1," published by Harcourt, Brace & World, New York; awarded a citation from the Philadelphia College of Art.
- 1964: won awards of the exhibition of the Society of Typographic Arts, Chicago, for the trademarks for IBM and Westinghouse.
- 1965: wrote "Design and the Play Instinct" which appeared in "Education of Vision," published by George Braziller, New York
- 1966: received the Gold Medal of the American Institute of Graphic Arts
- 1972: elected to the Hall of Fame of the Art Directors Club of New York, the year this feature was initiated.
- 1973: named Honorary Royal Designer for Industry, London.
- 1974: became Honorary Professor, Tama University, Tokyo. He is a member of Alliance Graphique Internationale, Industrial Designers Society of America, the New York Art Directors Club, the Royal Society of Arts (Benjamin Franklin Fellow). He is on the Fulbright Scholarship jury; and in the Graphics Design Department, is a Visiting Committee Member of the Carnegie-Mellon University, Pittsburgh, and the Philadelphia College of Art.

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"The terrible thing about communications is that nobody communicates!"

Essentially an introverted formal man, Paul Rand communicates to the world from nine acres of countryside that embrace a beautifully situated house-studio. Architecturally rooted in the Japanese (Rand is "steeped in Japanese culture...the Japanese love him")^{*1} the structure communicates Rand's golden rule of doing as well as thinking, the one-ness of living.

America's contribution to genius in the field of advertising design and publishing, the "man who made graphic design happen, who fathered an entire school of thought"^{*2} Rand has been standoffish - ("...his framework is formality...")^{*3}

modest - ("I'm certainly not the only guy at IBM...there are lots of people...") a perfectionist - ("...because he knows...")^{*4}

a stickler for details - (Question: "Aren't you supposed to be taking it easy?" (He's been plagued with a bad back). Rand: "I'm up to my ears in this annual report." Question: "Must you do it?" Rand: "Who else?")

"Briefly, the designer experiences, perceives, analyzes, organizes, synthesizes."

Everything Rand says is thought out, measured. One feels his caution is a conscious trusteeship of the position the world has acknowledged is his.

For Rand, whose "ideas gave a shot in the gut to the advertising dreck of the late 30's,"^{*2} the way to get things done is to do them himself. Designers should feel responsibility to a job until it is off the press. "Either be involved, or don't do it."

Question: "At this stage of your life, why is it necessary for you to go to the engravers?"

Rand: "Gee...I don't have to be wheeled there. The job has to be overseen..."

In the early, non-paid assignments, with no money for either designer or typesetter, the nature of the job dictated form, ergo the controlled Rand script and the use of the typewriter for body copy.

"My best work was usually work I did for nothing...no obligation to please a client...was sure the stuff would be used... 'whatever you think is good, do'..."

This is not to convey Rand was no monetary concept of his worth. The financial scale and high position in the pecking order enjoyed by AD's in agencies today is due to the battlefield Paul Rand had been. In pioneering as a "seminal thinker,"^{*2} he commanded respect for the hitherto non-authoritative job of art director, fought for proper remuneration. Single-handedly, he has brought status to the profession.

"People are usually influenced visually."

People will read whatever "looks good, a little like U&Lc." Rand's early education was from magazines like *Gebrauchsgrafik*, forerunner to the contemporary *Graphis*. He was influenced by German typographers, by Jan Tschichold ("and

how!"). George Grosz, Le Corbusier, O.H.W. Hadank, Moholy-Nagy, Gustav Guller.

In the early 30's, in his first contact with the Bauhaus in Room #315 of the New York Public Library, Rand saw sans serif typefaces, traced whatever he felt was "marvelous."

"Of saying the commonplace in an uncommon way..."

...This, in the New York voice of "an exceptional typographic genius" *... "the master of the title page."^{*4} Typographically, Rand was book oriented, and experimented with book typography in ads. An early treatment used 14 point bold, centered it, and the message was as though it were banner size: "...I got resistance to everything... didn't make any difference what I did... always some guy who had to throw his 2¢ in."

Rand's approach to advertising via the fine arts brought him into contact with Cassandre, the French designer. Cassandre liked the way Rand handled Cassandre's creation, the Dubonnet man which had appeared in ads in Europe in 1932. "He liked the fact that I didn't screw his work...I always had the little guy in the same position"...in the 1941 ads that Dubonnet had commissioned in America.

"The designer does not, as a rule, begin with a preconceived idea."

David Smart, "a Napoleonic figure," was owner and publisher of the empire bounded by Esquire, Apparel Arts, Coronet and Ken. Rand worked on all. "In addition to editorial layout, we did advertising, illustration, lettering, promotion." In the 30's, when Rand was AD of Apparel Arts (I never was AD of Esquire), he was sent to Chicago "to work in the Esquire Corinthian barns," to do Christmas promotions, "a tremendous job - stuffers, envelopes, inserts, forms."

At 10 P.M., Dave Smart would show up. "Ready to eat something?"

At Smart's elegant hotel apartment, "I ate artichokes for the first time... and soon after eating, I went back to work."

"I worked all the time. In those days you were lucky to get a job for \$5 a week." At Apparel Arts, "my boss was so conditioned that at 5 P.M., he'd come out of his office... would say to men twice my age, 'Boys, time for setting up exercises. He'd open the windows, and we'd have to go through this idiotic routine. The idea was so we could be able to work late at night. I worked almost every night...without pay...they gave us a buck for dinner."

"It doesn't make a hell of a lot of difference what the tools are, the design problems are still there."

Rand comes to New York for consultations, but he works out of the studio in Connecticut.

Does he find it difficult to produce without the technology available in New York? "I'd be lost without the stat machine" (at the studio). Someone mentions the typographic industry lost metal type in the 60's. "Most people I know who work with type acknowledge the virtues of the computer: I prefer the quality of metal.

But the reality is that one of these days, there ain't going to be no metal..."

Rand's reaction to living in "technological electric age... this age of speed conditions what people can do, their behavior patterns. The machine can outdistance us, can leave you a million miles behind."

"I could do nothing very happily... have no plans for the future!"

The Rand menage provides moorage. The house, voted one of 1951's Ten Best, sits atop an asphalt circular driveway that has an inner circle of cobblestones, themselves arranged in a circle of Belgian blocks. The building, oyster-white with black trim panel, with fieldstone and glass entry windows, reflect a birch cluster.

Mrs. Marie Swannie Rand has a blonde, country-swannish look, was an art administrator at IBM where the two met. Paul Rand is younger-looking than many men his age, with a cleft chin, dimples, wears dark-rimmed glasses, trims his grey hair to a crewcut. His clothes are expensive, not innovative.

His art collection includes work by Arp, John Constable, LeCorbusier, Leger, Lissitzky, Klee, Miro, and Coptic textiles, African carvings and, exquisitely crafted Japanese tools. Rand's warm humor, not easily manifest, shows in a display of old toys and in the "common place" artifacts placed through the house.

In music, "he's a Mozart freak."^{*6} He is well read, with strong interest in philosophy. The range of his knowledge is extraordinary: his memory retentive; his taste, elegant.

A friend recalls a room of elegance in a previous house. A pool table was the prime occupant. "The room was painted amber, the ceiling, white; the floor was stone. There were low-hanging lighting fixtures over the green table. I remember Saul Steinberg in a checkered vest, in front of a good-sized Miro, leaning across the table to line up a shot."

Another anecdote links Steinberg and Rand. When Bernard Rudofsky was AD of Interior Design, for an editorial feature, he gave \$5 to each of 5 designers to spend on whatever objects they liked. Steinberg's whimsy bought a baseball cap and an assortment of drawing bibs threaded with elastic to a cardboard. Rand, the utilitarian, came back with a ball of twine, and a handful of small tools of good design.

Rand respects his own roots. He does not depart from the dietary restrictions he learned at his parents' table.

"A super-genius with a strong defense mechanism,"^{*6} for tomorrow, he'd "like to do whatever I feel like doing...take a trip around the world...not so easy to do in one shot if you're working. The jobs I have are not easy to drop. It's been murder, the last few years...I've never been so busy."

This, from a man who "identifies with Weltschmerz,"^{*6} a serious man with a childlike quality, the man whose "modesty is his force,"^{*7} the man whose "ideas have shaped contemporary design"^{*5}... a strong rebuttal to his own comment that communication doesn't communicate.

GERTRUDE SNYDER

*1 - Helen Federico, *2 - Louis Dorfman, *3 - Dian Friedman, *4 - Aaron Burns, *5 - Jerome Snyder, *6 - doesn't want to be quoted, *7 - Gene Federico

CHRONOLOGY

- 1929:** born in the borough of the Bronx, New York City; attended the High School of Music and Art.
- 1951:** was graduated from the Cooper Union Art School
- 1952-53:** a Fulbright Scholar at the Academy of Fine Arts, Bologna, Italy, where he studied etching with Giorgio Morandi
- 1954-1974:** was president of the New York design studio Push Pin Studios, an organization that had its origins amongst his fellow-students at Cooper Union.
- 1960:** illustrated a children's book written by Shirley Glaser, "If Apples Had Teeth", published by Doubleday, New York
- 1960-77:** for 15 years, has taught a Design Program at the School of Visual Arts, New York
- 1965:** illustrated the only children's story written by Conrad Aiken, "Cats and Bats and Things With Wings," published by Atheneum, New York
- 1968:** was co-founder, chairman of the board and Design Director of New York Magazine
- 1970:** the Push Pin Decorative Arts Show took place at The Louvre, Paris
- 1971:** received a Doctorate in Fine Arts from Moore College, Pennsylvania; illustrated a children's book, "Fish In The Sky", published by Doubleday; the Push

To sit at the desk of Milton Glaser is to have a seat at the windows of the world. In the span of half an hour, there were phone calls to and from Milan, London, Roma, Paris, the Caribbean, and the soiled-snow radii of his Manhattan office. Milton Glaser Incorporated had begun another day.

Day first dawned for Glaser in New York City, the city in which he is still strongly vested. The city schools provided education, a city schooling which paid homage to him as an 11-year old class artist, a specialist in drawing naked ladies.

Back to Milton at 4 years old. A cousin asked, "Would you like to see a chicken?" The child, expecting to see a live chicken, was astounded when the chicken materialized visually. "It was the first time I saw anyone draw. I've never recovered from a sense of the miraculous the form-making activity engenders."

From chicken to poulet is an easy conversational hop for the articulate Glaser, to what he calls "my most glamorous professional moment, the one that should be in the movie." He was visiting the Paris-Match offices. M. Pouvet, the French Henry Luce, asked Milton if he'd re-design the magazine. "OK, I'll take it back to New York, and return with sketches in 4 weeks." "...you don't understand...we need it tomorrow." Glaser, the AD and 4 editorial assistants worked around the clock, and voila! a champagne celebration. "It was the first time I really felt comfortable in Paris. I'd always been intimidated by the French. Now, I felt I did them a favor; they owed me..."

At the other end of the professional spectrum, in retrospect Glaser regards as "a ghastly two years," the beginning years of New York Magazine. Editorial confusion spilled over into the design area, which compounded its own woes: his product was on display every week, his colleagues were "merciless."

For the most part, when a job gives him trouble creatively, Glaser backs off, goes on to something else, and the problem seems to solve itself. Is the first idea usually the best? "Some ideas come quickly, even before you begin. Some take time. The basis of my evaluation has nothing to do with anyone else's perception. People tell you a job is terrific, you know it's lousy. Or they think it's lousy, and you don't...you can't use external judgement for determining your own quality. I'm fairly tough-minded...have no illusions...can't get nervous anymore about jobs..."

When asked about what seems to be his many styles, Glaser explains "sometimes it's not so much a change of style as a change of medium. A change from hard pencil to soft is not a stylistic commitment. Even though your sense of form remains constant, the way you work just by changing the medium looks like a change of style. At any rate, the issue is not diversity or range, but quality."

Glaser regards his teaching stint at the School of Visual Arts... "fifteen years, every Wednesday night from 7 to 10, as the one fixed thing in my life. I really like teaching...don't regard it as a social obligation...in my self-interest to teach. The expenditure of time and energy is re-

warded...retained relationships with hundreds of students...many work on New York Magazine...reappear in my life in other ways..."

What are the prospects when the student becomes the graduate? "Opportunities are not increasing in the same geometric progression as the number of students looking for work...a tough way to make a living...only a handful of good places to work in...a difficult occupation, not any longer particularly rewarding financially...People have the idea they can make a lot of money as designers. Most of the time, they'll just make a decent living. If you have the passion, if you're tough-minded and talented, you can invent a life for yourself."

Glaser feels his will to succeed was forged by a parental combination of "a classically protective mother and a classically withholding father. What I got from my mother was that kind of support when I felt I could do what I wanted to do...from my father, I got the resistance of the world that had to be overcome, and I suppose from the point of view of accomplishment in life, it was a combination of these elements..."

Is imitation necessarily a measure of success? "The nature of imitation raises a complicated question. To some degree, if one is not imitated, one's work is not understood...You establish a scale of values. There are good examples and bad examples to imitate. Imitation defines the original, very often is better than the original. If the imitation is better, you're out of luck. In most cases, it's not better—the original intensity isn't there. Most imitations absorb the skin of the work; they copy the surface; imitators are not integrated into someone's perception."

"In the applied arts so much is derivative...often difficult to establish where a single idea came from." Glaser feels imitation and repetition are necessary to make the graphic language understandable. "If all work were truly innovative, it would be incomprehensible. It's the nature of this business to communicate...information depends on the cliché to develop familiarity, coherence."

"The significant artists in history were imitated: schools developed around their work"...the artist "became culturally acceptable and had an effect." Artists not imitated "remain idiosyncratic, isolated individuals whose work was removed from the perception of their audience."

Imitation is almost a necessary part of the communication process, Glaser says. However, "if the idea is easy enough to imitate, it diminishes in value to the person who created it. The ways I used to work are no longer accessible to me...have seen it repeated too often...accelerates loss of interest. I use up a form and move on."

Unlike a situation in another profession where one is bound by the convention of the moment, "our possibilities for changing direction are enormous. There's both a high-premium failure for innovation, and a lot of cultural encouragement for innovation. There's also the risk that innovation can get you into a position where work isn't saleable."

How does a contemporary artist function with the pressures of his profession? Milton and the talented Shirley Glaser (a Cooper Union classmate), revolve within a tight circle of friends, old and recent...

"depends on how invested you are in your own history as to your capacity for new experiences." With Milton's weekly schedule of teaching one night, working perhaps one or two nights, three-day yearly week-ends, when there's free time they'd "rather stay home than do anything else. It's hard to fit in on-going social contacts." Their house in upper New York State "complements New York City life... a natural setting in the middle of a big hunk of undeveloped land...we cool out for a few days, leave the high-energy situation behind. We don't entertain in the country, don't answer the phone. It's hard to continue my kind of life in the city without getting the wires to cool."

"My own personality is such that I prefer to leave some stuff behind and move on to something else" sums up the integration of the designer and the man that his far-ranging interests exemplify. Fluent in Italian, Glaser lived for several years in Northern Italy, and there he feels most comfortable, has friends, responds to the culture, the spirit, the food.

His art collection (sculpture, painting, drawing), shows "its largest bias for Eastern things—Near, Far, Middle, Islamic, Japanese, Indian—the only things worth talking about...some polychrome sculpture from Spain, Mexico, Italy. I've never been as attracted to primitive art as to the more refined cultures... would choose Egyptian over African."

Glaser is steeped philosophically in the Eastern credo. "I recognize that my mind doesn't have the capacity to understand most of what it experiences."

No assemblage of Milton Glaser can overlook his interest in food—cooking, eating, writing about. He prefers the Chinese cuisine in cooking; his eating choices are eclectic. As a writer, he is known for the collaboration he had with the late Jerome Snyder. Together, they undertook to report to New Yorkers on restaurants serving good food at low prices, in their weekly column "Underground Gourmet."

What does Glaser see from the windows of his own world? "I suppose I'd change some aspects of my life...might have shifted around the time spent on things... used time for other things. Basically, I wouldn't change the fundamental thrust of my life. It's turned out to be a remarkable surprise to me, and much better than I thought it was going to be."

GERTRUDE SNYDER

Pin Decorative Arts Show took place at the Castello Sforzesco, Milan

1972: received the Gold Medal of the American Institute of Graphic Arts; illustrated "Zimov's Illustrated Don Juan," published by Doubleday, New York; received a Doctorate in Fine Arts from the Philadelphia Museum School; served as co-chairman at the Aspen Design Conference (Colorado); compiled the book "Milton Glaser Graphic Design," published by Overlook, New York

1974: executed a mural in the Federal Office Building, Indianapolis, Indiana; parted amicably from Push Pin Studios to establish Milton Glaser Incorporated Design Studio.

1975: designed the permanent exhibit on world trade at the World Trade Center, New York City; had one-man shows in Oregon at the Portland Visual Arts Center, in Kansas at the Wichita State University, and in New York City at the Museum of Modern Art.

1975-77: served as vice president and Design Director of The Village Voice, New York City

1976: had a one-man show at the Royal Museum of Fine Arts, Brussels, Belgium.

Has also been awarded the Cooper Union Augustus Saint-Gaudens medal, and has received a Doctorate in Fine Arts from the Minneapolis Institute; is a member of the Alliance Graphique Internationale, the American Institute of Graphic Arts and the Art Directors Club of New York.

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Pro.File:

Milton Glaser



"Give me but one firm spot on which to stand and I will move the earth."

Archimedes

The first thing you notice about George Lois is that he's his own man, and is fond of leaving places. In fact, he has just left the advertising agency which he founded and which bears his name to seek a brave new world. At an age (46) when most men's efforts tend to slacken off, George seems merely to be girding himself for a new and even more productive stake in life.

A road that leads from Greece to the United States is yellow-brick enough; but one that weaves its way from the mountain village of Kastania to the jungle that is Harlem (and thence to the quicksands of Madison Avenue) is touched by that elusive miracle of chance which makes new magic in a weary world. Each minute of our days is the fruit of several thousand years; each moment, a window on all time.

This is a moment:

Haralampos Lois makes the fateful hegira as a preamble to producing his firstborn and establishing the small shop from which George Harry would soon deliver flowers. And, with this classical Hellenic legacy, we concentrate on the son whom he bequeathed it to who, nonetheless, would one day leave to be an artist of no small stature: unconventional, uncompromising, and uncaring.

Most artists are customarily influenced by one or more of their predecessor artists and tend to imitate them before finding the way to their own style. Not so with Lois. He is an original: with him, the buck starts here.

Not that there weren't those responsible for shaping the fabric of his life. Another moment:

"When I was in 8th grade in public school I had a teacher named Mrs. Engel, a drawing teacher. Well, she came to me one day and said, 'George, I've got this portfolio.' She had bought a portfolio, with the strings and all, and she opened it up and inside there were, oh, there were about 100 of my drawings, I don't know, which she'd saved. And she said 'I want you to take this nickel and go on the subway and go to 137th street and go to the High School of Music and Art. There's going to be a test and I want you to take that test. If it hadn't been for Mrs. Engel, I'd have never gone to that school, maybe never been an artist, I don't know what I would have been.'

Mrs. Engel there was and there was Haralampos. From his father, he learned that devotional labor is one of life's values that must never be compromised. Not ever. Thus, compromise has always been inimical to George, has always been like (as he puts it) "that dubious Turkish Order for Chastity, Second Class."

"Every minute of every day," he says, "people around you are trying to get you to compromise. I always react badly. I'm constantly trying to do my best. If I don't like something a client asks for, I don't do it. I have to like what I'm doing, I have to be proud of it. I don't say anyone else has to be proud of it, but I have to be."

George has good reason to be proud. The uniqueness of the Lois touch—

whether on television, radio, or in print—is well calculated to provoke thought and seduce the emotions. Rebelling as he has against convention, he consistently comes up with highly improbable, often outrageous, conceptions to put across his message. The Lois stamp is distinct and unmistakable. Think back on those exciting Esquire covers of not so long ago: Muhammed Ali with all those arrows plunged deep into his chest; Hubert Humphrey as a ventriloquist's dummy perched on Lyndon Johnson's knee; Andy Warhol drowning in a can of soup. As expert in performance as any actor on a stage, he has a talent for taking the mediocre and lofting it into the empyrean.

"I'm always talking to myself," says Lois. "I give myself pep talks: it's the way I wind myself up. Every morning I get up, look in the mirror, and say: 'George, you're going to war!'"

On return from one of his wars, the Korean one, Reba Sochis, the lady responsible for giving him his first job as a designer, offered him a partnership with her, but George was champing at the bit to spread his wings and leave. Bill Golden had created a designer's paradise at CBS where a budding artist could cut his teeth. There, George learned the disciplines of his craft but, after a certain testing time, "got ants in my pants" for an agency job, and found one at Lennen and Newell.

"It was incredible. In-credible! Full of old men in flannel suits, running about like little grey mice. I found out what the advertising business was all about in two months, killed 24 people, and left."

Left for the next move to Sudler and Hennessey, which was more to his liking under the tasteful creative leadership of Herb Lubalin, but which he left soon after, too, to join Doyle Dane Bernbach.

"I think I was ready to be an art director at Doyle Dane for the rest of my life. Half the joint there knew what you were talking about. I did the right work and got lucky. Part of the right work was for Chemstrand's leotards. George sketched a man's hand pushing against the snug fanny of a girl in a leotard, and the headline read: 'We're pushing leotards.' It turned out to be Chemstrand's most successful trade ad ever.

Of course, the honeymoon was not forever, not with Lois. As he tells it: "Although I really loved it at Doyle Dane—it was packed with talent—I knew I had to get out or get trapped. When I told Bill Bernbach I was leaving, he was truly shocked. He couldn't quite fathom the idea. But there was just no stopping me. I was going to bust loose somehow, even if I had to punch someone in the mouth to do it."

Lois's notoriety, in a city where violence and eccentricity are commonplace, is legendary. He makes a point of attending large client presentations in levis and sneakers, and Madison Avenue abounds with stories, most of them apocryphal, of George's battles royal with clients and with colleagues, of his alleged offer to relieve himself on the fancy carpeting of a particularly-difficult client, of his cavalier threat to toss himself out a skyscraper window unless his latest gut campaign

was bought.

Yet, when he helped found PKL with Fred Papert and Julian Koenig, the company's success was meteoric almost from the beginning. The partners ran their agency like no other, never stiff, always volatile. Their top-secret formula: "If you look at your ad and want to throw up, chances are it's a lousy ad." Nobody threw up when George came up with the line for Harvey Propper furniture: "If your Harvey Propper chair wobbles, straighten your floor."

The work at PKL was a never-ending joy for Lois. He was involved with gifted people. Each ad was a thrilling challenge. It was sheer paradise, and nothing on earth could stop them.

Nothing, that is, until the inevitable parting of the ways. The decision to let George get away has been regretted by Koenig and Papert ever since. Says Papert: "If we had only been smart enough to turn the agency over to George and let him run it, we would have lost our biggest clients, sure, but we would have kept the agency hot and profitable."

A shift in partners, but not in the creative process. Lois had teamed up earlier with Holland and Callaway on an ingenious idea for the Quaker Company's Aunt Jemima pancake product. They asked a few hundred housewives to pick out the pancake syrup they had used most recently from a list of the three top brands: Vermont Maid, Log Cabin, and Aunt Jemina. Even though there was no such animal, 25% of the women said they used Aunt Jemima Syrup. So the three hot shots zipped back to the Quaker people, said if they'd put out an Aunt Jemima syrup when one out of every four women thought she already bought it, the new product couldn't miss. Quaker was convinced, and Aunt Jemima Pancake Syrup was born.

While the new company started picking up clients, George took on an additional project: the writing and compilation of a book, which turned out to be "the hardest thing I ever did in my life." Titled **The Art of Advertising: George Lois on Mass Communication**, it is both a broad perception of life in America over the past 20 years and a primer for anyone who seeks to make communication arts a life's work. He wrote it because "I wanted to get people excited about the business." Brilliantly realized, the book is an intimate look at one art director's maverick way of "communicating."

A new agency, a new book, and time for George to leave again—this time to join Creamer/FSR as president. "The best way to keep from dying," he says, "is to keep working, keep kicking. I'm an emotional guy. I want to live forever. I want to continue doing my work without recriminations and being as prolific as I was when I was 25. One way of dying is slowing up. Some people adapt to it, fizzle out when they're about my age. I'll be damned if I'll do that. I'll go on kicking."

He is doing just that or, I should say, he is, like Eugene Gant, a man who has just put out from land to sea, yet does not say "the land is near," but turns his eyes upon the distant soaring shores.

JACK ANSON FINKE

CHRONOLOGY

- 1931: born in the Bronx, New York, of Greek immigrant parents
- 1933: family moved north from Harlem to the Kingsbridge section of the Bronx
- 1941: spent childhood as apprentice florist in father's Kingsbridge store; attended New York City schools
- 1940s: took entrance exam for High School of Music and Art; accepted, left destined role as florist forever to begin career as art student. While creating first portfolio, started playing varsity basketball in the gym and fighting for his life in the streets
- 1949: left Music & Art to attend Pratt Institute
- 1951: dropped out of Pratt to work as designer at Reba Sochis Art Studio; eloped with Rosemary Lewandowski
- 1952: combat service with U.S. Army in Korea
- 1950s: got job at CBS working for Bill Golden left CBS for better job at Lennen & Newell left Lennen & Newell to join Herb Lubalin at Sudler & Hennessey
- 1958: left Sudler & Hennessey to try for the brass ring at Doyle Dane Bernbach; had his first child
- 1960: with Fred Papert and Julian Koenig, he set up his own ad agency, PKL, Inc.; did campaigns for Xerox, Herald Tribune, Quaker Oats, and Wolfschmidt Vodka
- 1962: did Senatorial campaign for Jacob Javits
- 1964: did campaign for Robert Kennedy; Art Director of the Year
- 1960s: created series of covers for Esquire magazine; became fan # 1 of the New York Knicks
- 1967: left PKL to set up Lois Holland Callaway; clients included Olivetti, OTB, Cutty Sark, and the 4 Seasons Restaurant
- 1968: ran Senatorial campaign for Warren Magnuson
- 1969: created popular "When you've got it, flaunt it!" campaign for Braniff Airlines
- 1970: ran campaign for Senator Hugh Scott
- 1970s: President of Lois, Chajet Design Group; created more award-winning covers for Esquire
- 1972-73: President, Art Directors Club of New York
- 1972: published "George, Be Careful" (with Bill Pitts) Saturday Review Press
- 1977: left Lois Holland Callaway to join Creamer-FSR as President published "The Art of Advertising: George Lois on Mass Communications," Harry N. Abrams Books
- 1978: to be continued.

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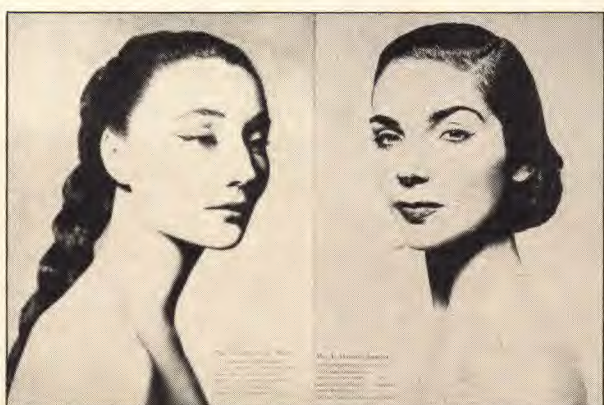
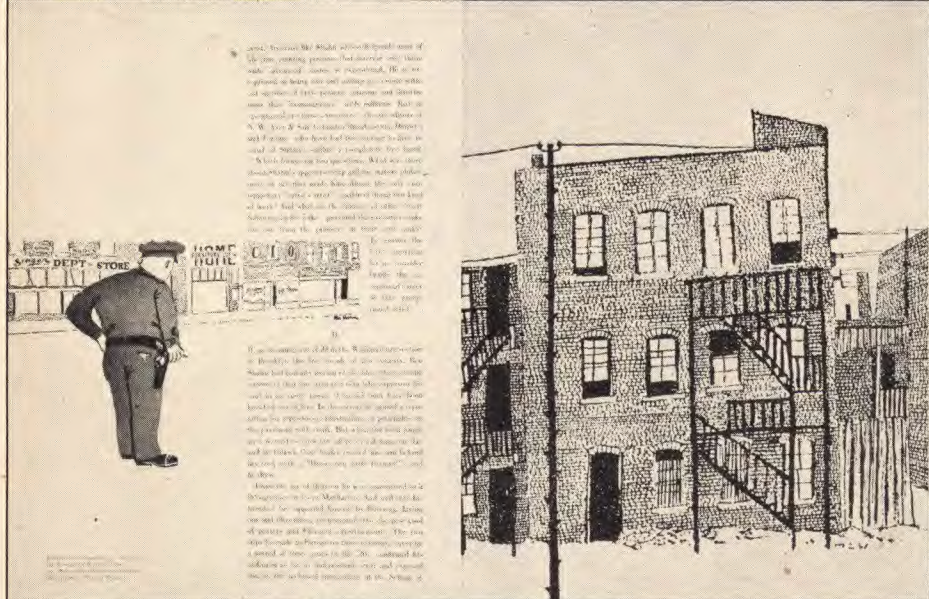
Pro.File:

George Lois



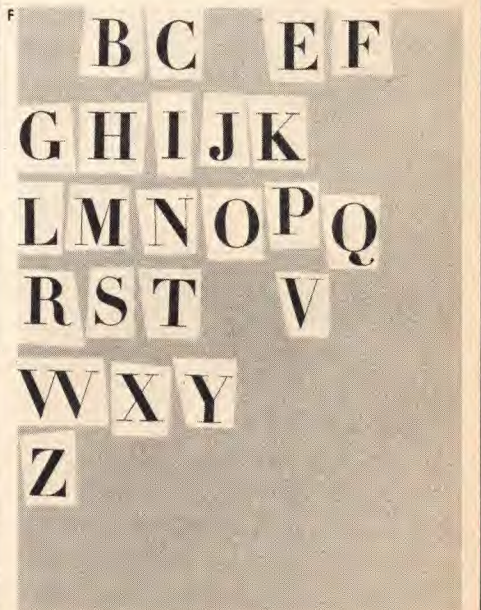
ALEXEY BRODOVITCH

- A Cover design, color spreads, black and white and color, Portfolio Magazine
- B Cover design, color, magazine spread, black and white, Harper's Bazaar, 1956



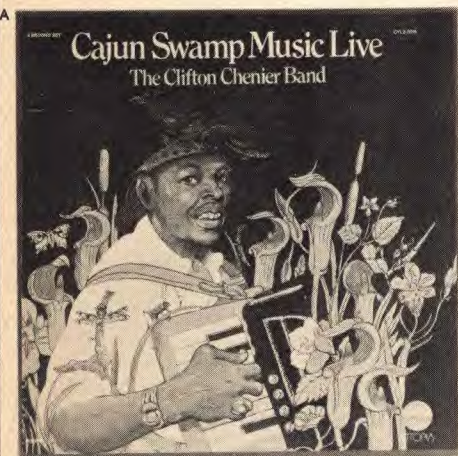
PAUL RAND

- A Magazine ad, color, Olivetti, 1953
- B Cover design, color, American Institute of Graphic Arts, 1968
- C Cover design and poster, color, IBM, 1964
- D Magazine ad, black and white, Container Corp., 1954
- E Cover design, color, Vintage Books, 1958
- F Magazine cover, color, (AD) Art Direction, 1941



MILTON GLASER

- A "Cajun Swamp Music Live," record album cover, color, Utopia Records, 1976
- B "Albert," promotional poster, color, Utopia Records, 1976
- C German Bank poster, 1976
- D "Chick Corea" record album cover, color, Atlantic Records, 1976; Art Director, Abi Sussman
- E "Black Nude," poster, color, Belgium Royal Museum, 1976
- F "The Big Kitchen" restaurant, 3-D logo design, World Trade Center, 1976



GEORGE LOIS

- A Newspaper ad, black and white, United States Steakhouse Co., 1976
- B "NY Bets," newspaper ad, black and white, Track Betting Corporation, 1975
- C Cover Design, Esquire Magazine, 1966
- D Ali/Frazier Fight, promotional booklet, color, Don King Productions, 1976

With unflagging devotion to Steak, Booze, and Old Glory, so proudly we hail: The United States Steakhouse Company

(Small text describing the restaurant's quality and location follows)

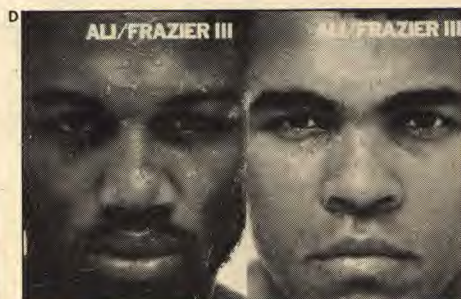
For a busy reservation, call 757-8800, 120 West 54th Street, Time-Life Bldg., Rockefeller Center

"Some of my favorite performers are horses!"

Esquire

"Oh my God -we hit a little girl."

The true story of M Company. From Fort Dix to Vietnam.



MEDITATIONS ON JOE FRAZIER by Muhammad Ali

(Text of the meditation follows)

MEDITATIONS ON CASSIUS CLAY by Joe Frazier

(Text of the meditation follows)

FICKLE FINGERS OF FATE

Sam & Jerry

I can tell you-
 and tell you now
 that I am prepared to
 veto any bill that has as its
 purpose a Federal bailout of New
 York City to prevent a default... I can
 tell you- and tell you now that I am pre-
 pared to veto any bill that has as its pur-
 pose a Federal bailout of New York City to
 prevent a default... I can tell you- and tell
 you now that I am prepared to veto any
 bill that has as its purpose a Federal bailout
 of New York City to prevent a default... I
 can tell you- and tell you now that I am pre-
 pared to veto any bill that has as its purpose a
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 a default... I can tell you- and tell you now that I am
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 Federal bailout of New York City to prevent a default
 I can tell you- and tell you now that I am prepared
 to veto any bill that has as its purpose a Fed-
 eral bailout of New York City to prevent a de-
 fault... I can tell you- and tell you now that
 I am prepared to veto any bill that has as
 its purpose a Federal bailout of New York
 City to prevent a default... I can tell you-
 and tell you now that I am pre-
 pared to veto any bill that
 has as its purpose a
 Federal bail-
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York City to prevent a default... I can tell you
 and tell you now that I am prepared to veto
 any bill that has as its purpose a Federal bail-
 out of New York City to prevent a default... I can
 tell you- and tell you now that I am prepared
 to veto any bill that has as its purpose a Fed-
 eral bailout of New York City to prevent a
 default... I can tell you- and tell you now that
 I am prepared to veto any bill that has as its
 Purpose a Federal bailout of New York City
 to prevent a default... I can
 tell you- and tell you now that

by Lou Myers

He who doth not work shall not eat
 • Captain John Smith. The taking of
 a Bribe or Gratuity should be pun-
 ished with as severe penalties as
 the defrauding of the state. William
 Penn. The liberties of our country, the
 freedom of our civil constitution, are
 worth defending at all hazards.
 Samuel Adams. Tyranny, like hell, is
 not easily conquered. Thomas Paine
 ..It is essential that public opinion should
 be enlightened. George Washington
 ..The whole art of government cons-
 ists in the art of being honest. Thomas
 Jefferson. All free governments, what-
 ever their name, are in reality gov-
 ernments by public opinion. James
 Russell Lowell. AS I would not be a
 slave, so I would not be a master. This
 expresses my idea of democracy. Abraham
 Lincoln. war is hell. William Tecumseh
 Sherman. Our country, right or wrong, when right, to be kept
 right; when wrong, to be put right. Carl Schurz. Resolved,
 1876, have greater cause for discontent
 rebellion and revolution than the men of
 1776. Susan B. Anthony. Every citizen owes
 to the country a vigilant watch and close scrut-
 ining of its public servants. Grover Cleveland. Any
 man more right than his neighbors constitutes a maj-
 ority of one. Henry David Thoreau. The man who holds
 that every human right is secondary to his profit must
 now give way to the advocate of human welfare. Theodore
 Roosevelt. No race can prosper till it learns that there
 is as much dignity in tilling a field as in
 writing a poem. Booker T. Washington. The
 final end of government is not to exert restraint
 but to do good. Rufus Choate. Absolute freedom
 of the press to discuss public questions is a found-
 ation stone of American liberty. Herbert C. Hoover
 ..Government is itself an art, one of the subtlest of the
 arts. Felix Frankfurter
 not provide for first
 and second class
 Citizens.
 Wendell L.
 willkie

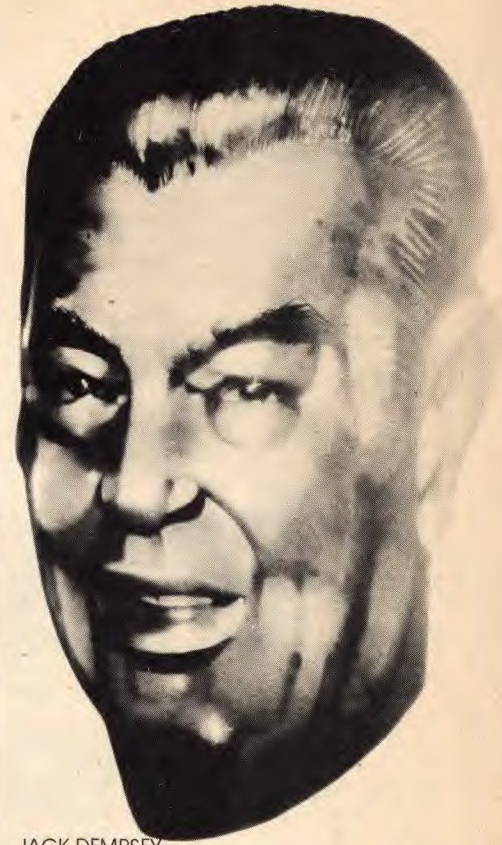
& Jane & Bella & Norman

Men invaded the being of those individuals now defined as functions or females, appropriated their human characteristics and occupied their bodies. Ti-Grace Atkinson. A woman alone not a wife and not a mother has no existence. Anzia Yezierska. What does the wife want? Sigmund Freud. As for 'skills' no woman wants a technocrat in bed next to her. She wants a human being like herself. Ingrid Bengis. Maybe you don't have charm, Lily but you're enigmatic. James Thurber. One is reminded of the fundamental grimness with which Norman Mailer thinks of every Pickle or ice cream cone as an index of intestinal morality. Mary Ellmann. 'Good morning sex fiend!' my wife says each day. True Experience. I like the companionship of men. I don't want to cut myself off from half the human race. Karen DeCrow. One of Raquel Welch's major talents is the ability to stand up on stage without pitching over. Marvin Kitman. If a girl looks more at home in a jar of wine sauce than in an evening gown she's got big problems. Woody Allen. The overt, undersexed white mouse is allowed a brief spell in another's cage to perk him up. Germaine Greer. We suddenly realized that all those women at home with their three and a half children were miserably unhappy. Betty Friedan. My wife, I think I'll keep her. Geritol...

the struggle with the men, a cranky fouled-up bag of horrors. Norman Mailer. Your views on women do not impress us in fact we think they stink. Bella Abzug. Every novelist who has slept with the Bitch comes away bragging afterwards like a G.I. tumbling out of a whorehouse spree. Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug. The fact of the matter is that the prime responsibility of a woman probably is to be on earth long enough to find the best mate possible for herself and conceive children who will improve the species. Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug. It was possible that dread of an open sexual competition had been pervasive enough to throw up civilization itself as the largest dike to hold back wild and unruly feminine waters. Norman Mailer. Your views on women do not impress us in fact we think they stink. Bella Abzug. Women at their worst are low sloppy beasts. Norman Mailer. Your views on women do not impress us in fact we think they stink. Bella Abzug. What doesn't the single permissive sexual standard offer depersonalization via the wall of and-suck of the orgy? Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug. What abuse a man has to take! Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug. Who, finally would do the dishes? Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug.

Women must murder us unless we possess them altogether. Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug. Man I made her moan. Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug. The womb was a damnable disadvantage in fact we think they stink. Bella Abzug. Every novelist who has slept with the Bitch comes away bragging afterwards like a G.I. tumbling out of a whorehouse spree. Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug. The fact of the matter is that the prime responsibility of a woman probably is to be on earth long enough to find the best mate possible for herself and conceive children who will improve the species. Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug. It was possible that dread of an open sexual competition had been pervasive enough to throw up civilization itself as the largest dike to hold back wild and unruly feminine waters. Norman Mailer. Your views on women do not impress us in fact we think they stink. Bella Abzug. Women at their worst are low sloppy beasts. Norman Mailer. Your views on women do not impress us in fact we think they stink. Bella Abzug. What doesn't the single permissive sexual standard offer depersonalization via the wall of and-suck of the orgy? Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug. What abuse a man has to take! Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug. Who, finally would do the dishes? Norman Mailer. Your views on women do not impress us, in fact we think they stink. Bella Abzug.

MICHAEL VOLLBRACHT BIRDS OF PARADISE



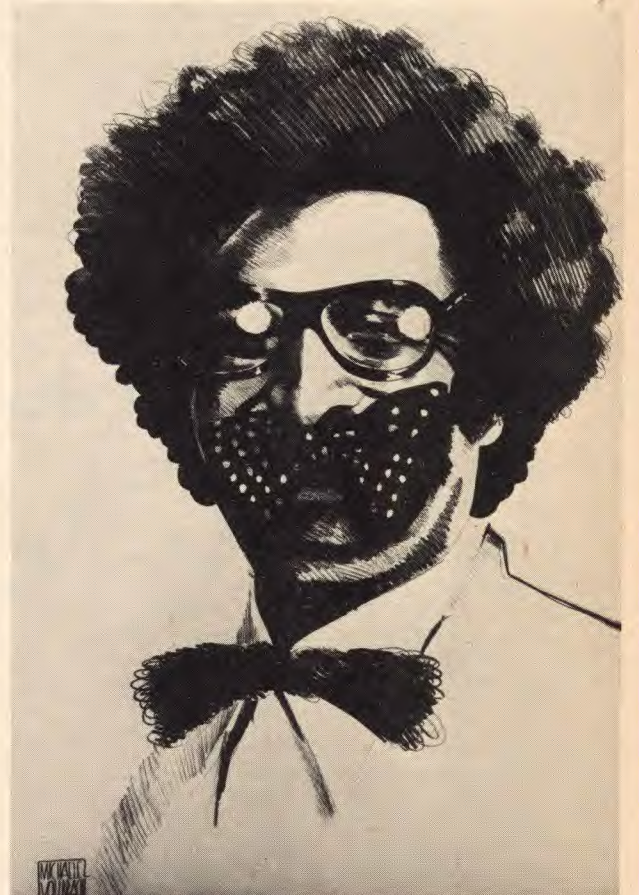
JACK DEMPSEY



JACKIE KENNEDY



JOE DI MAGGIO



GENE SHALIT



ASHI PUTLE



LILLIAN HELLMAN



NATI



DANIEL MOYNIHAN



LARISSA



DIVINE



ANDY WARHOL



BETTE MIDLER

Take one word away from New York and what have you got? An overcrowded city of man-made mountains, congested streets, and a voluminous supply of dog droppings. What's the word? Culture, naturally. Culture is what makes the world go round and New York City the international capital of Couth. There is probably more culture at hand in New York than in all the rest of the watering spots from Maine to Timbuktu.

You want to find out what happened to Ankhnesamen after her

pharooch husband's untimely death? The reading room at the New York Public Library will dig up the answer. Feel like a night at the opera this evening? Hop a quick ride to Lincoln Center. Does your mouth water at the thought of Pakistani food? There are 110 Indian restaurants in the vicinity. You want to attend an art exhibit? The theater? See them improve the breed at Aqueduct? You want to do the million-and-one things available virtually at your fingertips, New York City is the place to satisfy your each and every whim.

And yet, our political (as is said) "bigwigs" are falling over themselves in their clumsy efforts to remove from the city the very thing that makes it the magnificent unique acreage that it is. Believe it or not, under their new and improved "economical plan," the Public Library may actually be forced to close its doors. New York is overdrawn at the bank and panic is the order of the day. Close some schools, shut down hospitals, slash budgets on all "frivolous" enterprises (education, concerts, ballet — any and everything "artistic").

It is not at all unlike biting the hand that feeds you or cutting off your nose to spite your face.

Before it's too late, a handful of interested people are trying to do something about it. For two years now, Michael Vollbracht has been underscoring his passionate love affair with New York through his photo-illustrations of New Yorkers famous (Garbo) and not-so-famous (Bendel's doorman)—his "Birds of Paradise" (the city paradise inhabited by some of the rarest birds in captivity). These are the sweeping

array of folk who have helped make New York the culture capital that it (still) is.

Vollbracht was born and raised in the bustling metropolis of Shawnee Mission, Kansas and came to New York 11 years ago with (literally) cow dung on his boots. While attending Parsons, he was enticed to leave by fashion designer Geoffrey Beane. After a series of hirings and firings by both Beane and Donald Brooks, he was employed fulltime by Norman Norell, who shortly after unfortunately dropped dead. This put

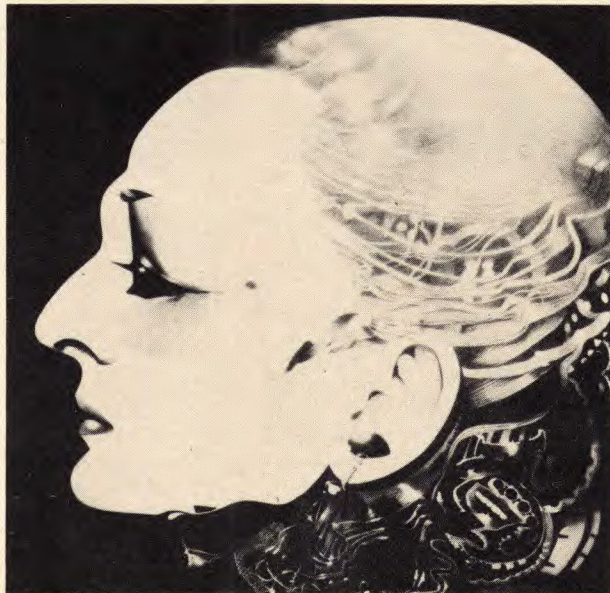
Vollbracht out of work long enough to run out his unemployment insurance. But before he started selling apples on the street, along came Henri Bendel, the stylish New York women's store, to hire him as fashion illustrator despite the fact that he had never taken a formal course in illustration and kept insisting that he "couldn't draw to save my life." He nonetheless worked for Bendel two years before being whisked away by Bloomingdale's who clearly know a guy who can't draw when they see one—a situation which paved the

way for his becoming worldwide famous on the New York fashion scene for his stylish, highly-individual, highly-wonderful illustrations.

Now, he has given all that up to concentrate on these portraits which illustrate his lasting love of New York and for which we are ever in his debt. Bloomingdale's loss is everybody's gain, as Vollbracht is currently preparing an exhibit of the portraits with all profits going to the Library and other city cultural centers. We hope you'll enjoy this random sampling of them as much as we do.



JOHN LINDSAY



IRENE SHARIFF



KATE HEPBURN



DIANA VREELAND



GRETA GARBO

What's New from ITC?

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TONY STAN

ITC
Gara-
mond
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book,
bold &
ultra

ITC Garamond Light

One thing is certain: if Claude Garamond were designing his illustrious type today it would not ditto the face he cut in metal over four centuries ago. It would have contemporary overtones. To this end Tony Stan has, in effect, rephrased the famous Garamond flavor in late Twentieth Century terms. He has designed four weights of normal width and four weights of condensed, all in roman and italic. The niceties, the taste, the details, the fit, the larger x-height, and the weight graduations of ITC Garamond measure up to today's new typographic standards, yet nowhere has Stan deviated from the genial flow of line so characteristic of this distinguished letter.

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ITC Garamond Light Italic

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ITC Garamond Condensed

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ITC Garamond Bold

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ITC Garamond Light Condensed

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The condensed versions have a remarkably high character count (useful in dealing with current reduced column widths and smaller pages). In text sizes this count accommodates as much as 25% more copy without sacrificing Garamond flavor or comfortable legibility.

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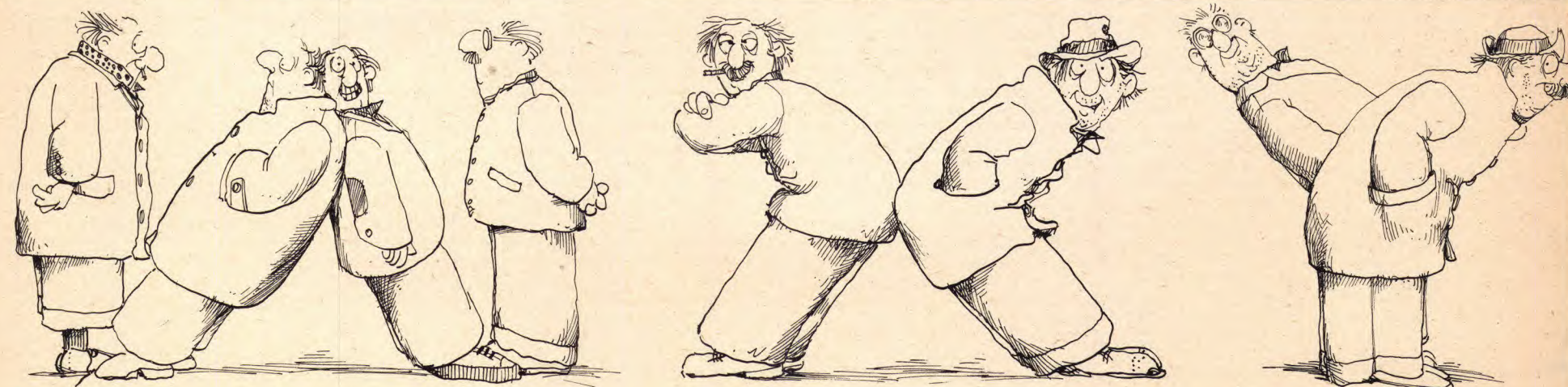
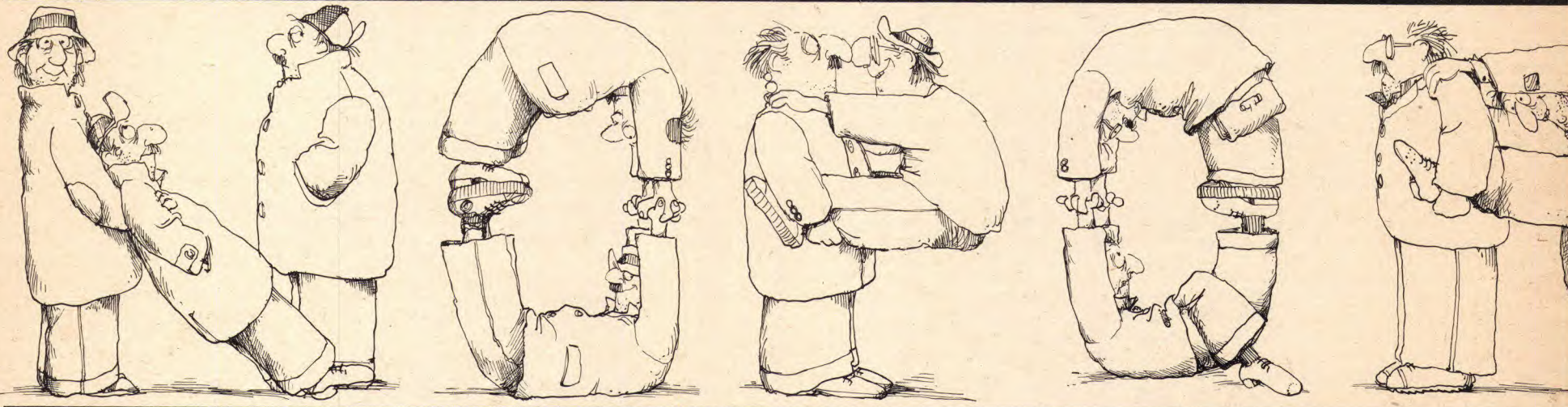
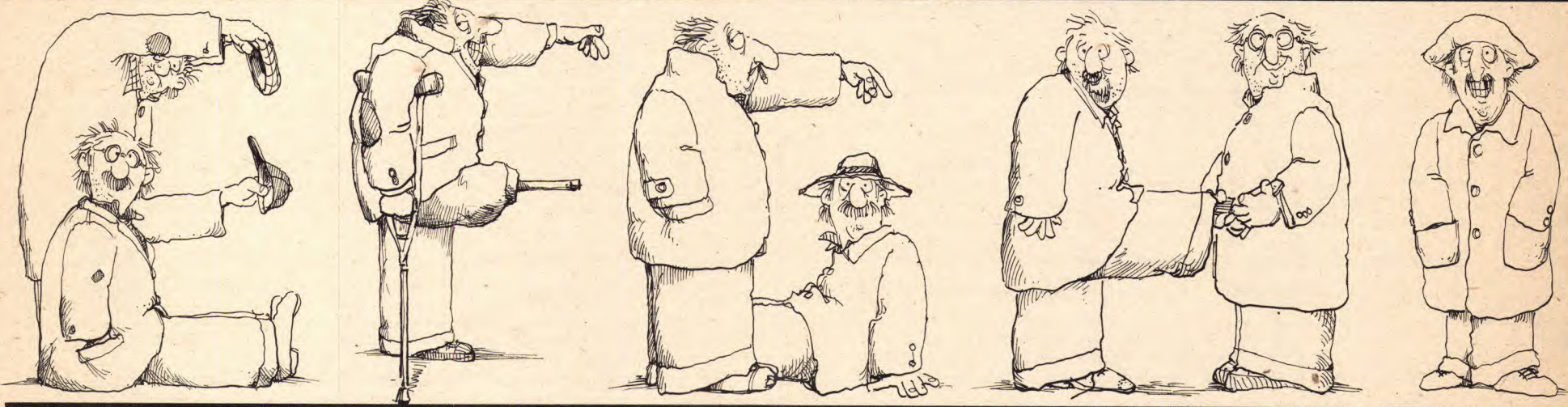
**INTRODUCING
A NEW ALPHA-
BET FROM ITC:
"UGLY GROTESK
OUTLINE BOLD"**

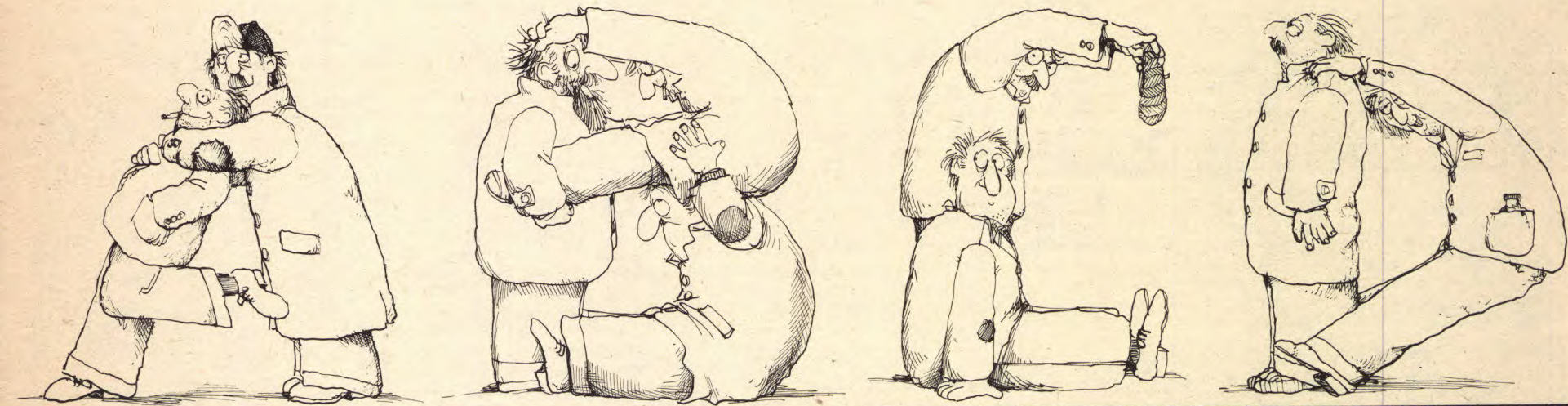
After careful deliberation on the subject matter of this typeface and the nature of its characters, we have unanimously agreed not to release said typeface to ITC subscribers to reproduce, manufacture, and offer for sale. "Ugly" (or "Ugh'ly"), is not quite their cup of tea.

ITC, therefore – magnanimous as always – is hereby making these characters available, absolutely without

charge, to every and all imitators of ITC typefaces in the fevered hope that they will so knock themselves out trying to copy "Ugly" that they won't have time to "borrow" the rest. All it takes is the simple written consent of creator John Caldwell of Schenectady, N.Y., and the typeface is up for grabs.

As for the inspiration behind this masterful work, it would seem to us that Mr. Caldwell must necessarily





have devoted a good deal of time cavorting with the denizens of New York's colorful Bowery — learning, at first hand, their particular warped foibles and desires. It appears that John — no doubt quite adept now at wiping windshields for “coffee” hand-outs — designed this alphabet in a state of euphoria known as a “high” while under the influence. Why anyone (fully dressed and in his right

mind) would want to make the trip between Schenectady and New York to research such material is beyond conjecture. Obviously he did, however, and so we at ITC extend our hearty thanks to John Caldwell for his selfless sacrifice on our behalf, far and away beyond the “call of duty.”

Definitely not licensed by ITC, “Ugly” Grotesk Outline Bold is nonetheless not just another pretty face.



THE WONDERFUL WORLD OF AMERICAN FRUIT CRATE ART

Culture, like gold, is where you find it. And you find it in the most surprising places.

Long before citrus fruit was packed in unimaginative cardboard boxes, orange and lemon and apple crates were the bases for a widespread vogue in multicolored lithographed packing labels. Some of the finest artists in the country were recruited to design trademarks for the variety of brands which fruit-growers shipped out into the world.

From the turn of the century, fruit-growing in the United States produced an insatiable market for a dozen specialized lithograph houses as well as for a few block printers. And these were to serve this market for well over fifty years.

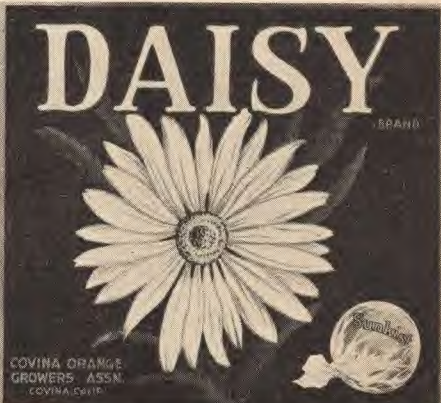
The oldest labels, of course, were stone lithographs. For these, the color differences had to be applied by hand with eight or more print runs by no means unusual. Such hand-etched lithographs may be seen here in **Avenue, Golden Sceptre, Albion, Sunflower, and Five Oaks**. Later, with the invention of photolithographic techniques, the watercolors were, of course, reproduced photographically.

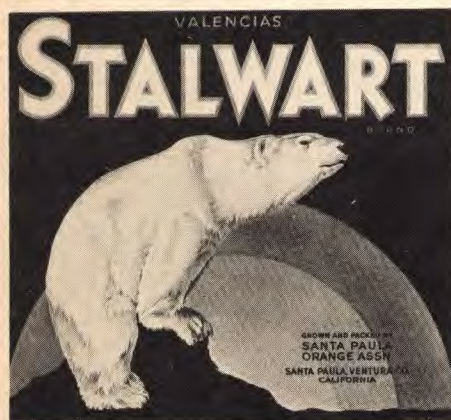
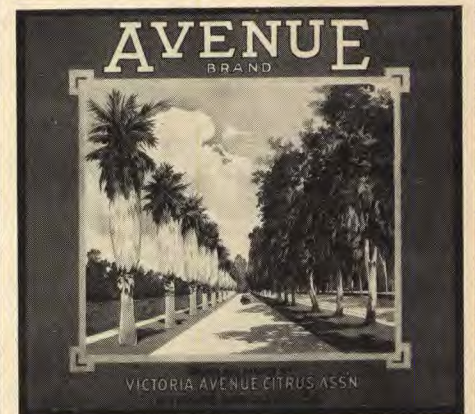
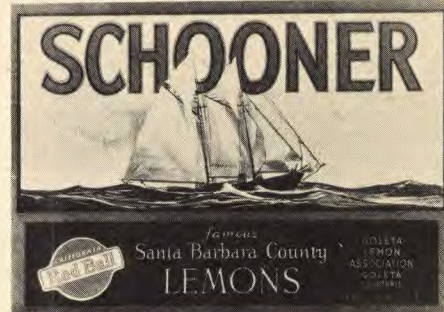
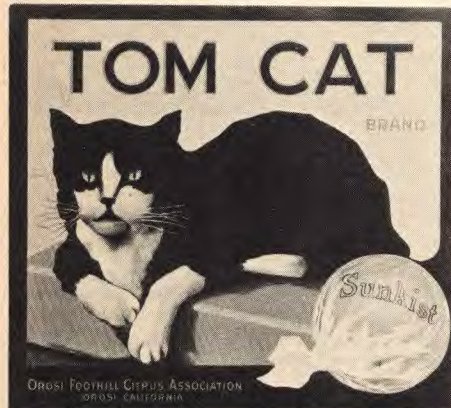
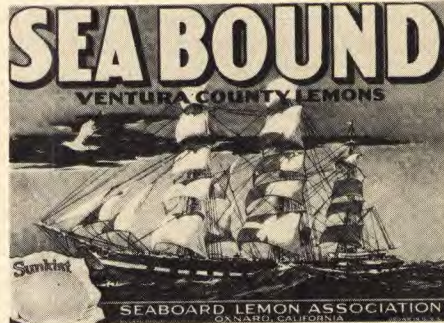
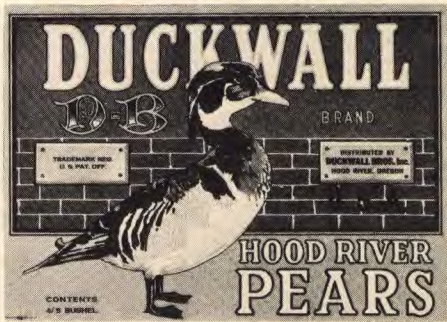
As for the crates themselves, thousands upon thousands were converted, after initial delivery, into bookcases and the like (most especially during the Depression). When they could finally be replaced with real furniture, the crates were unceremoniously dumped out into the street where, happily for us, a young schoolboy named Giellin Escher began to strip off the labels and collect them—a hobby started in the 50s and continued, to our mutual benefit, to this very day.

Shown here are a sampling from his vast collection which appear in his delightful book, **The Wonderful World of American Fruit-Crate Art**. Now in his thirties, Mr. Escher is the only full-time poster-designer in the Netherlands (certainly the foremost fruit-crate label collector!).

The introduction of the preprinted cardboard box represented the real demise of the packing-label era and an unfortunate loss for the lithography houses as well as for the rest of us. The labels, of course, originated from purely commercial ideas: neither the fruit companies, the printers, nor the artists had the remotest notion that their work would one day be shown in a museum or grace the pages of **U&Ic**. But, as always in the history of art, time has a way of righting things—and here, in all their glory, are examples from the forgotten world of fruit-crate art.

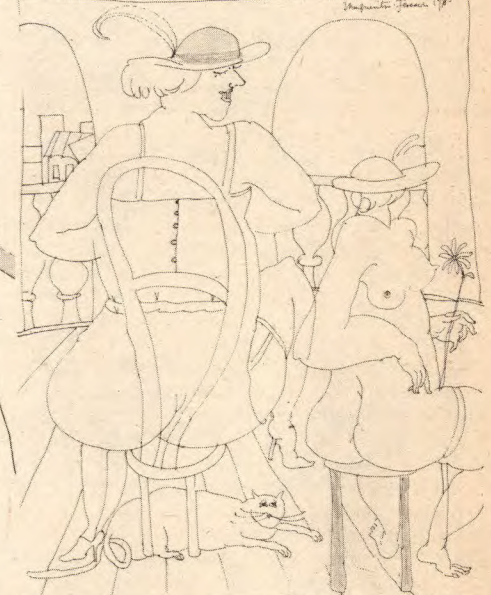
But careful now. We may be giving away ideas. Next thing you know, some young artist will pick up a can of Campbell's Soup and try passing it off as a work of art.



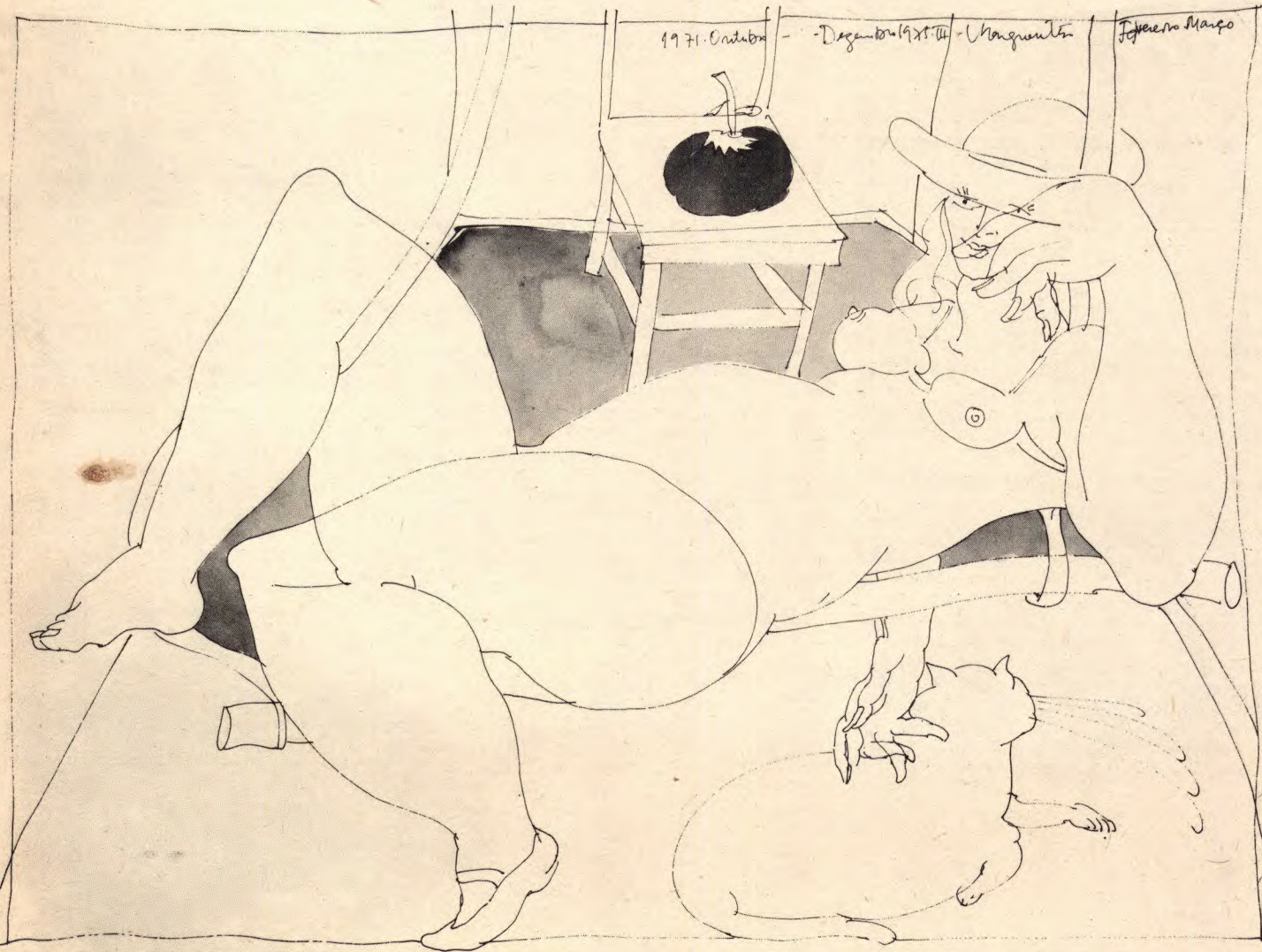


Ms. Marguerita Bornstein

Viva a locana - Marguerita - 1597-1918



1971 - Outubro - Dezembro 1971 - Marguerita - Fevereiro Março



Our Ms. lady this issue was born in Australia and brought up in Brazil, where her first name is now a household word. She had her first drawing published at the age of nine and has been earning her living by drawing since she turned thirteen. It is the passion of her life, and her drawings have all the exuberance and flamboyance of a carnival in Rio. Humanity is her subject, and her picture of it pure satire. Even her sexiest girls reveal the bulging thighs and flaccid breasts of the cartoon figure. She has her set mannerisms - clawlike hands, pointed noses, and bizarre hats that also brush wings with the comic strip. But she cannot conceal her uncommon skill in composing spirited scenes and poking merciless fun. During a three-year hiatus in Australia from 1970 through 1973, she worked for television and began making animated films before returning to South America. She says she is a "cynic and romantic." There is certainly a romantic hidden inside her, as in most satirists. But a cynic? No. Her quality is rather sheer mischievousness coupled with a good measure of sparkling gaiety.



What's a rabbit daddy?

In 1490, Caxton complained that when one said *eggēs*, after the fashion of London, he was likely to be misunderstood by one who used the Northern *eyren*—a misunderstanding quickly leading to mutual confusion.

This occurs equally, or even more so, in the language of today. For instance, the title above. When asked by his young son, "What's a rabbit, daddy?" father promptly replied: "A rabbit is a small long-eared mammal of the hare family, Leporidae; technically one of the lagomorphs, it differs from ordinary hares in its burrowing habits and in producing naked young." The look on the boy's face mirrored his obvious disbelief.

"Squaresville," he said. "A Rabbit is the mainstay of the Volkswagen line, hopping about on just a nibble of gas and featuring a 2-liter AFC fuel-injection system, overhead cam engine, fully synchronized transaxle drive, unitized body chassis, torsion rear suspension, dual-circuit disc brakes, 4-speed transmission, integral roll bar, 12-volt 55-amp electrical system, longlife radial tires, and a highly rapid turnover on the reproduction line."

Clearly, a misunderstanding leading to mutual confusion and a further widening of the generation gap. And this is only a single instance. At the very time when the evolution of English grammatical forms grinds to a slower pace, the tempo of vocabulary distortion begins to quicken in a throbbing powerful rhythm, the speeding up of which through the last two decades is one of the most astounding language phenomena this country has ever seen. Words, new words, begin to pour into the language at the same time that old words are changed and perverted into new meanings.

To back up this unique and clever insight, we present herein a compila-

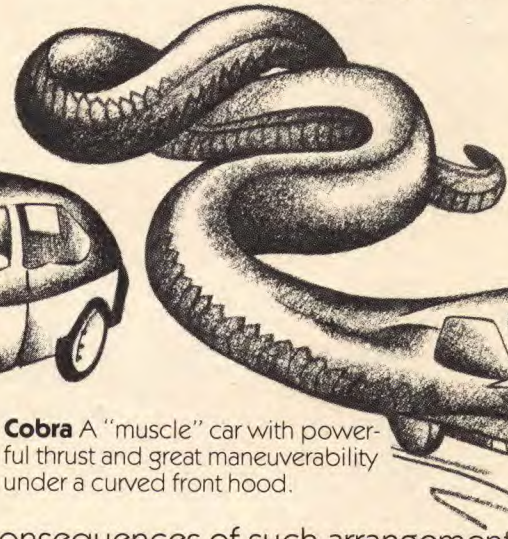
Rabbit (see introduction)

tion of definitions from the "new vocabulary." They were taken from the test results of English classes at the fifth-grade level in a broad-spectrum sample from P.S. 59, Clarks Summit, Pennsylvania; P.S. 44, Drovers Grove, Illinois; and P.S. 1, Wahpeton, North Dakota; P.S. 10, Bakers Ferry, Ohio; P.S. 18, Yazoo City, Mississippi; and the Jimmy Hoffa Correctional School at Elmira, New York—providing a true cross-section of the understanding nationwide of this vocabulary, based on ethnic, religious, and demographic backgrounds. The poll, taken by the National Education Foundation, showed, for instance, that a mere 7 percent of the student body at P.S. 4, Dry River, Arizona, correctly identified hornet as a flying insect, a wasp, while only a record low 3.8 percent at P.S. 7, Buffalo Falls, Montana, identified cougar as a mountain lion.

Jespersen and A. A. Kudner, who have devoted considerable attention to the question, represent the anomaly as an algebraic formula, comparing the arrangement $axyz + bxyz + \text{O} cxyz$ of Latin with the $(a+b+c)xyz$ of English. It is clear from this that the



Beetle The alltime popular original Volkswagen stereotypical bug; also, an English singing group.

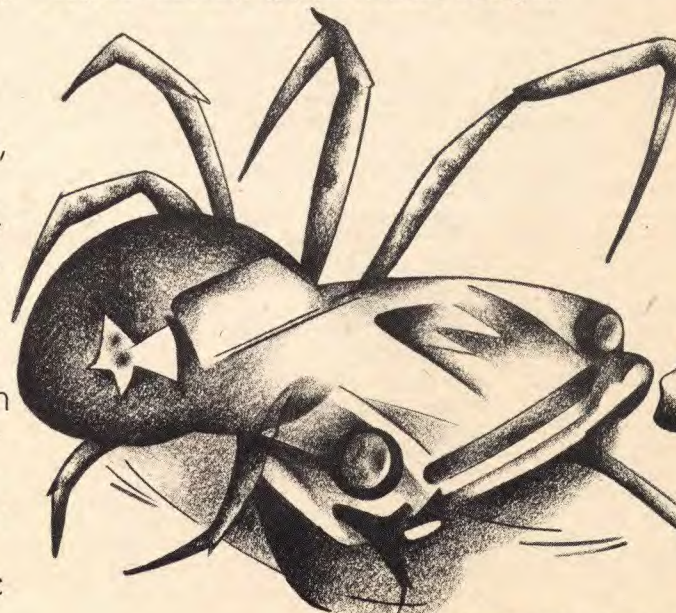


Cobra A "muscle" car with powerful thrust and great maneuverability under a curved front hood.

consequences of such arrangement could be generally offset by a return to initial definition over the present glossolalia (in Chattahoochee, Florida, the percentages were even lower).

The NEF test question was simply put: "Define each of the following terms." Here are some of the answers culled at random from the student papers.

Spyder Lures ready buyers with its sleek satin coat, accented stripings, and webbed front grille.



ILLUSTRATIONS BY HEDDA JOHNSON



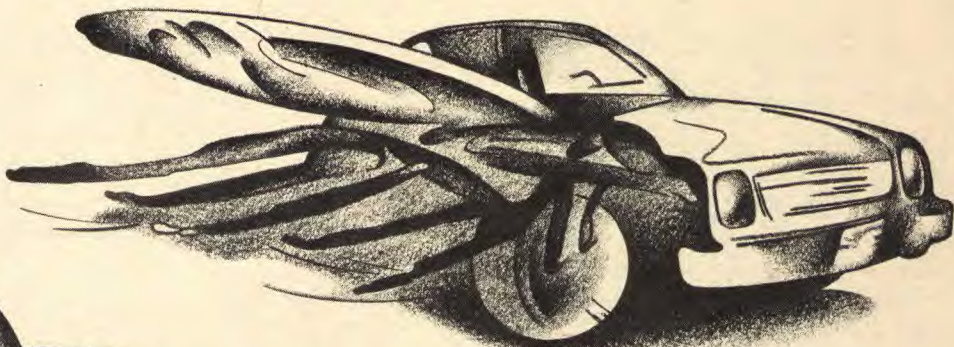
Fox The ultra-smart Audi that's making a big move to outfox the Rabbit.



Jaguar An endangered species trying a somewhat spotty comeback for British imports.



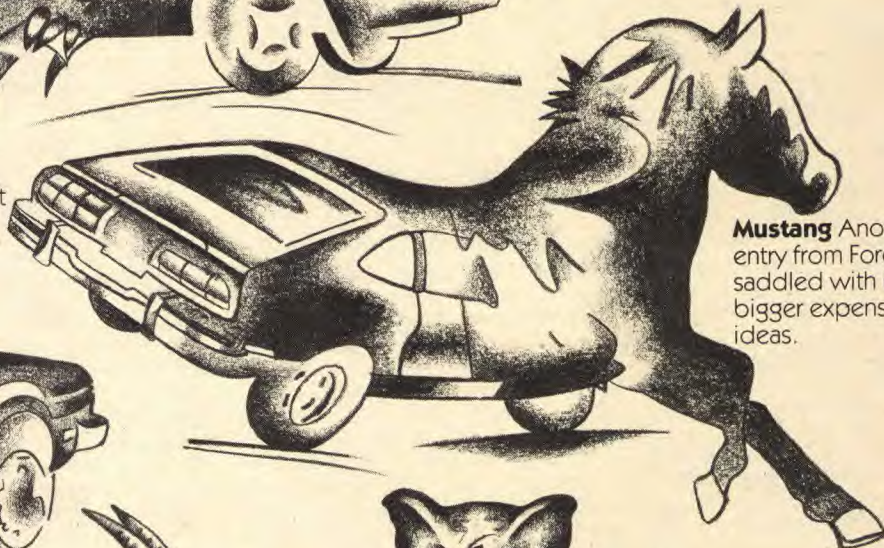
Skyhawk Smooth-gliding machine that got a lift from the oil embargo that gave a lift to small-car sales.



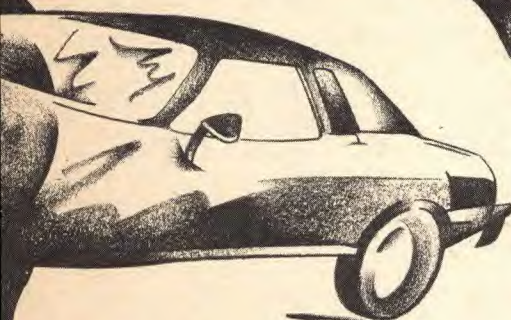
Hornet A high-flying two-door hatchback with winged tail fins, nerfing stripes, and a 258 six-cylinder engine that really hums.



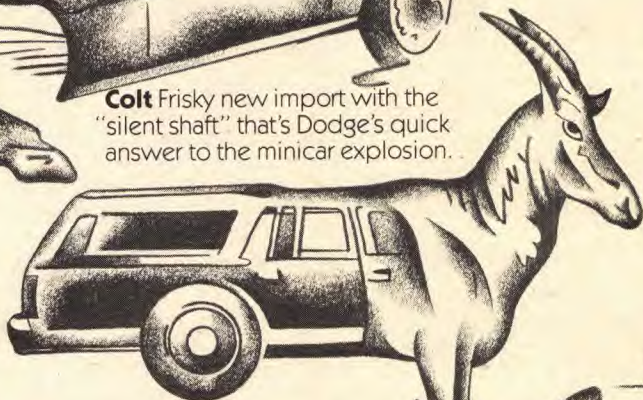
Mustang Another small-car entry from Ford, for drivers saddled with bigger cars, bigger expenses, and better ideas.



Colt Frisky new import with the "silent shaft" that's Dodge's quick answer to the minicar explosion.



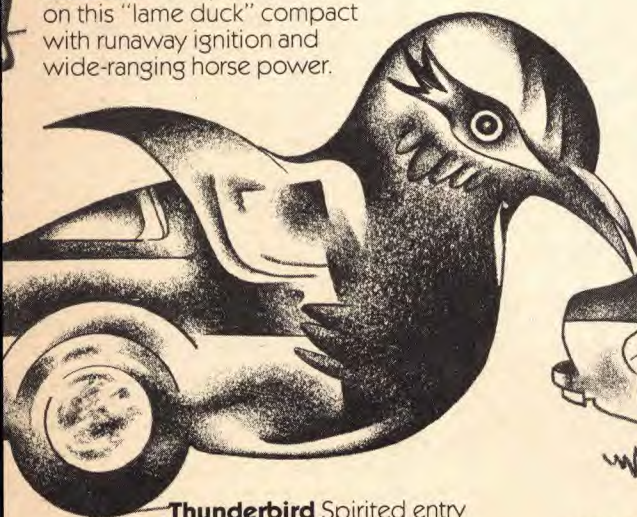
Maverick Ford put the brand on this "lame duck" compact with runaway ignition and wide-ranging horse power.



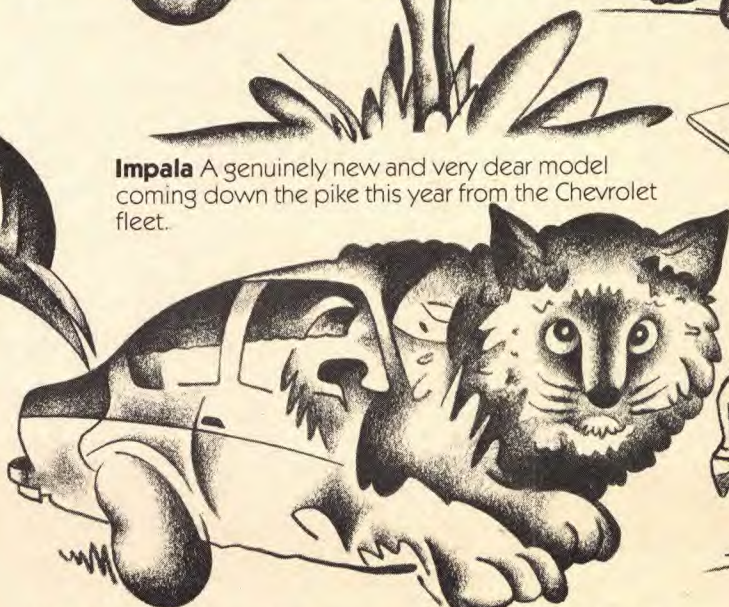
Impala A genuinely new and very dear model coming down the pike this year from the Chevrolet fleet.



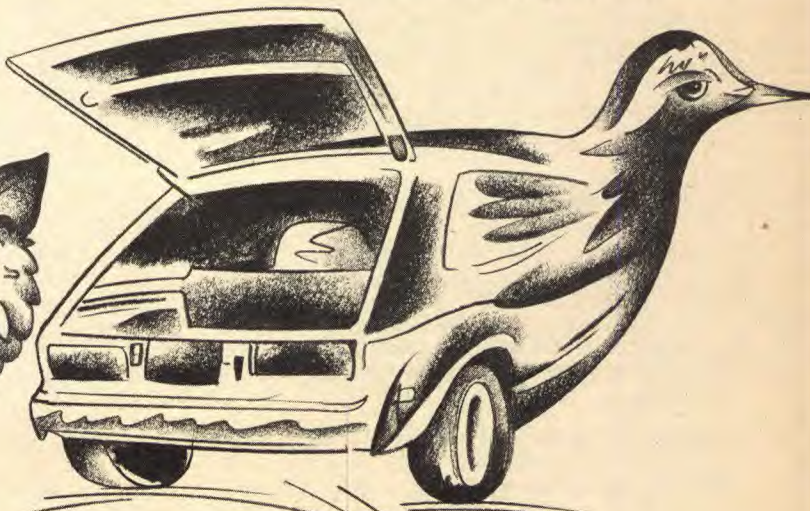
Cougar For cats who dig a sporty compact that practically purrs inside a coated-steel body.



Thunderbird Spirited entry with high-voltage engine that soars from 0 to 50 in a lightning flash.



Bobcat Fast as Mercury, this agile baby is leaps and bounds ahead of the competition with a quick start from scratch.

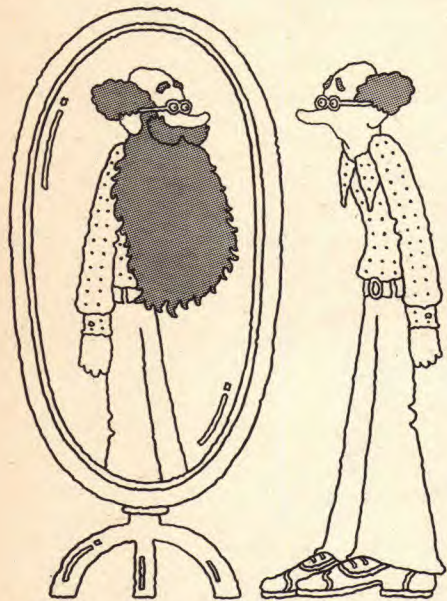


Sandpiper Bright and happy is the newest sprightly addition to the Chevette line by Chevy.

Something For Everybody From U&Ic

Llanfairpwllgwyngyllgogery-ch

The longest name of any city or town in the world belongs to this Welsh city. Compare that to the French village of Y, or the Norwegian town A! And don't ask us to pronounce any of them.



A Hairy Situation. It was, of course, the hippies who started the current fad of long hair, beard, whiskers, and sideburns — more properly called 'burnsides,' after the Confederate general who sported this particular brand of foliage.

The hippies, and their fore-runners the beats, who rebelled against the foppery of fancy duds and the time-wastefulness of trimming away the indicia of manliness, can be said to have become a social force around the time Jack Kerouac wrote *On The Road* in 1957. The hippy paean struck its high note with the stage presentation of *Hair*, which celebrated the most visible aspect of hippiness.

Yet it is now being bruited about (despite the staunch protestations of our intrepid design and editorial director) that the beard has reached the zenith of its present vogue and may well be on the way out — or off.

Indeed, love for the beard has been very fickle. During the first part of the century, after a previous century of virtual frenzy in hirsute adornment — between 1910 and 1960 — facial foliage in the United States was indeed a rarity. Easy come, easy go.



Design for living. Was a time when designers were not the passive, fun-loving sort so prevalent today. In earlier times, in China, when jewelry boxes were designed, the requirements included equipping the boxes with devices that would kill anyone stone dead who attempted to open them without knowing the secret.

One such case, sold recently at auction in New York, stood 14 inches high by 20 inches wide and 10 inches deep. It had a bottom lock for the box, and a top lock for the insidious mechanism. If the top lock was open when the case was opened, the four doors instantly flew open, a pistol sprang into position behind each door, and all four guns fired automatically.

Damned clever these Chinese designers!



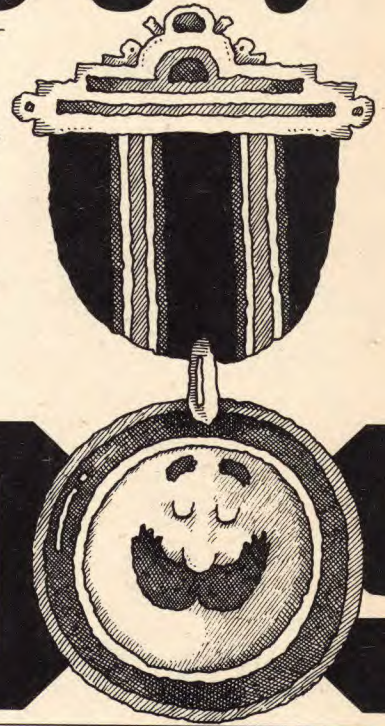
Plagiarism. Michelangelo—the great Renaissance painter, sculptor, architect, and poet — signed only one of his many works: the famed *Pietà* in St. Peter's. The artist, however, began chiseling his name and birthplace on his works, beginning with the figure of *Mary* after hearing a group of sightseers erroneously attribute his sculpture to another artist.

A very common error—especially in headlines—is the improper use of this word as if it were plural: EXEC WINS MANY KUDOS.

But *kudos* (from the Greek *kydos*) is, alas, quite singular. If you want to say that a man received many honors, you must say that he has many *kudoses*—an objectionable usage if we ever saw one.

There are many ways out of the dilemma posed by *kudoses*—the simplest way around it merely being to substitute the word with such as 'fame,' 'glory,' or 'honor.'

The best way, of course, is even simpler: avoid it altogether.



KUDOS

“A” is the first letter of every alphabet except the old German, in which it is the fourth letter, and the Ethiopian, in which it is the thirteenth letter.

The words **laser**, **radar**, **scuba**, **snafu**, and **sonar** may look like ordinary words but, in fact, each began as an acronym — a word formed by joining together the first letters of the words of a phrase. The phrases represented by these acronyms are:

Laser — Light Amplification by Stimulated Emission of Radiation;

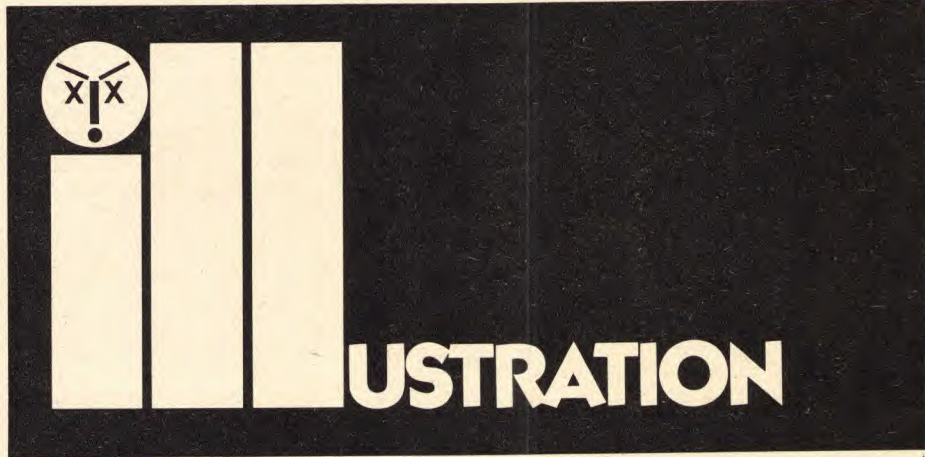
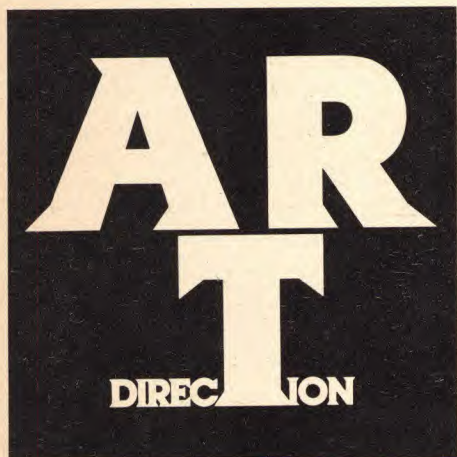
Radar — Radio Detecting and Ranging;

Scuba — Self-Contained Underwater Breathing Apparatus;

Snafu — Situation Normal All Fouled Up;

Sonar — Sound Navigation Ranging.

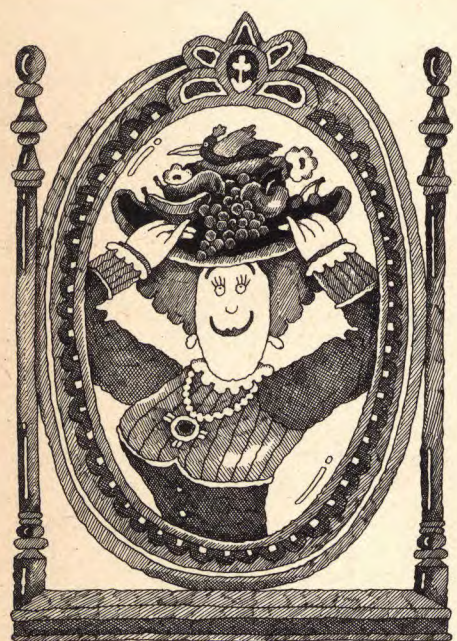
tyrndrobwell-Llantysiliogogoch



At least once a year our design director has a lousy day. Everything goes wrong. Everything. His own work included. Disastrous design, atrocious art direction, ignominious illustration, tormented typography, fatuous photography and, among other things, catastrophic copy.

Recently, on just such a day, he gave vent to his frustrations by scribbling typographic doodles which are reproduced here in finished form. The state of the graphic arts is, herewith, severely chastised.

Note: The opinions of our design director are his own and do not, necessarily, reflect the attitudes of the management.



Bootlegger. The term originated on the Indian reservations of the Old West. Since it was unlawful to sell alcoholic spirits to the redmen, ingenious peddlers often carried flasks of firewater in their boots to conceal them from government agents. Something like the schemes dreamed up for tax evasion today.



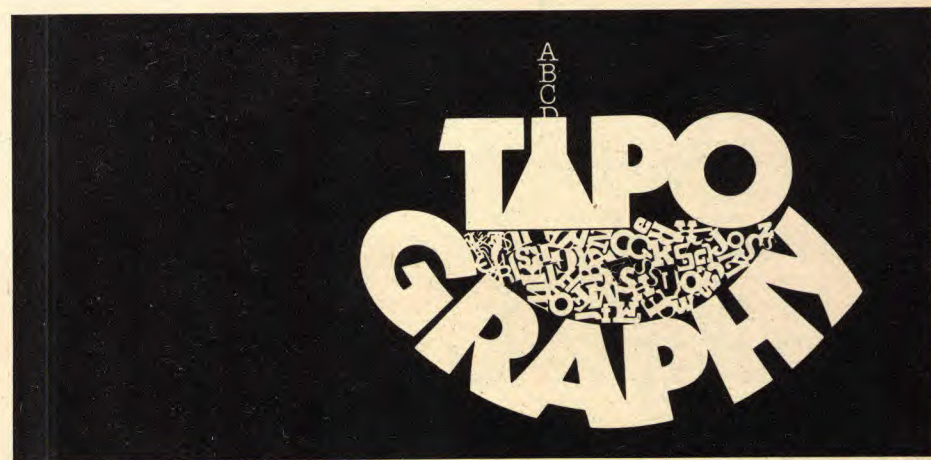
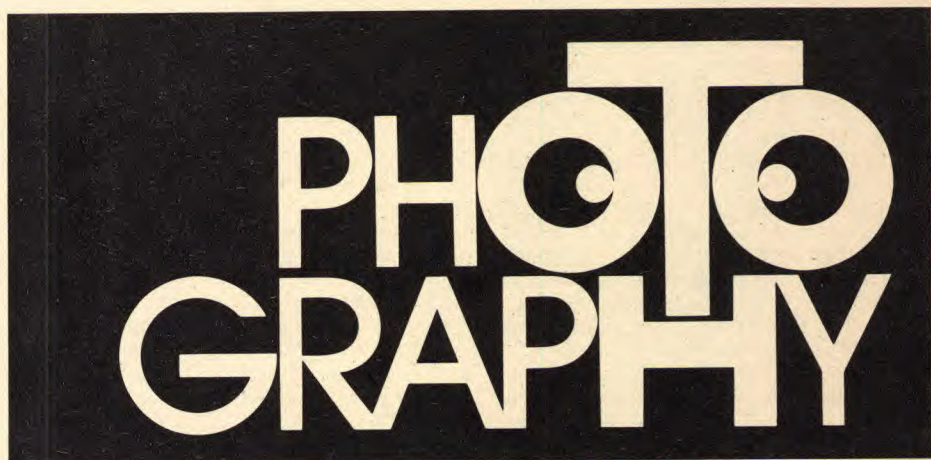
Chic. The French word *chic* did not originally mean 'smart, stylish, in, becoming,' as it is generally accepted to mean today. Originally, it meant 'lucky find.' French women, shopping for wearing apparel in the boutiques of Paris and finding items that were just the right size and style and color for them, would often exclaim "How chic!"—meaning "What a lucky find!" They usually did this in front of a mirror, of course, trying on the stuff, and British and American women shoppers seeing and hearing this happen over and over again mistakenly assumed that it meant 'smart, correct, becoming.'

The British and American women shoppers proceeded to use the word themselves. So well did they succeed in promoting and popularizing this mistaken usage, that chic eventually came to mean just that even in France.

a,e,i,o,u?

Only two words in the English language contain the vowels a,e,i,o,u, in that order without repetition:

ABSTEMIOUS & FACETIOUS.



The annuals will not be reprinted so this offer must be limited to a first-come, while-they-last basis. If our inventory is exhausted, payments will be returned.

Postage will be prepaid, second class mail, but copies of the annuals cannot be shipped until payment is received. Allow up to three weeks for mail delivery in the U.S., longer on foreign orders.

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CA-76 Annual . . . \$12

The ART Annual, 1976 . . . \$7.50

Subscription to Communication Arts . . . \$24
(Canada \$26, all other countries \$30)

Name _____

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City _____ State _____ Zip _____

If you would like to receive entry forms for either of the annual competitions, send us your name and address. Each year The ART Annual—illustration and photography—closes April 1. The CA Annual—design and advertising—closes July 1.

The subscription price shown is in effect April 1, 1977. Orders received after any future price increases will be billed for the amount of the increase.

There are many annuals, but . . .

only one is juried from over 14,000 entries . . .

has 634 color illustrations . . .
(plus 152 more in black and white)

sells for only \$12.

CA-76, the 17th annual exhibition sponsored by *Communication Arts Magazine*, presents award-winning design and advertising in a 240-page book, printed on 80 lb. Shasta Gloss, soft-covered with marcoating for durability. Sixty-eight cities from six nations are represented in the winning entries selected by a jury of nine top professionals from Chicago, Dallas, Los Angeles, New York, San Francisco and Washington. The CA-76 jurors: John Cleveland, Lou Dorfsman, Jim Johnston, Bob Kuperman, Jim Lienhart, Howard Paine, Stan Richards, Hal Riney, and Sam Scali.

The CA-76 Annual . . . \$12

The ART Annual, another juried competition sponsored by *Communication Arts*, presents an outstanding selection of illustration and photography chosen from over 3,000 entries. 152 pages, printed on 80 lb. Shasta Gloss, with a gold-stamped and embossed cover, The ART Annual has 264 illustrations (213 in color). Fully indexed, it also includes addresses of the artists represented. The winning entries for this book were selected by Marv Rubin, Carl Regehr and Dick Coyne.

The ART Annual, 1976 . . . \$7.50

These annuals are bargains compared to anything else that is available, but the best buy *Communication Arts* has to offer is a subscription to the magazine itself. If you were to enter a subscription now, it will include the 1977 edition of The ART Annual (July), the CA-77 Annual (November) and four other issues (\$3.50 each) in the coming year . . . all for only \$24. That's 700 pages of editorial content plus about 100 pages of advertising, quality paper, printing and color separation, with maximum use of color. (1724 color illustrations last year, eight times as many as the leading European design magazine.)

A professional journal, CA's editorial style is direct, sans flack, researched and written by knowledgeable pros. Regular writers include Allen Hurlburt, Rhodes Patterson, Dugald Stermer, Jean Coyne, David Brown, Jerry Steimle and Byron Ferris. Dick Coyne, editor and publisher, was formerly an agency art director, corporate art director, and founding partner of a major West Coast design firm.

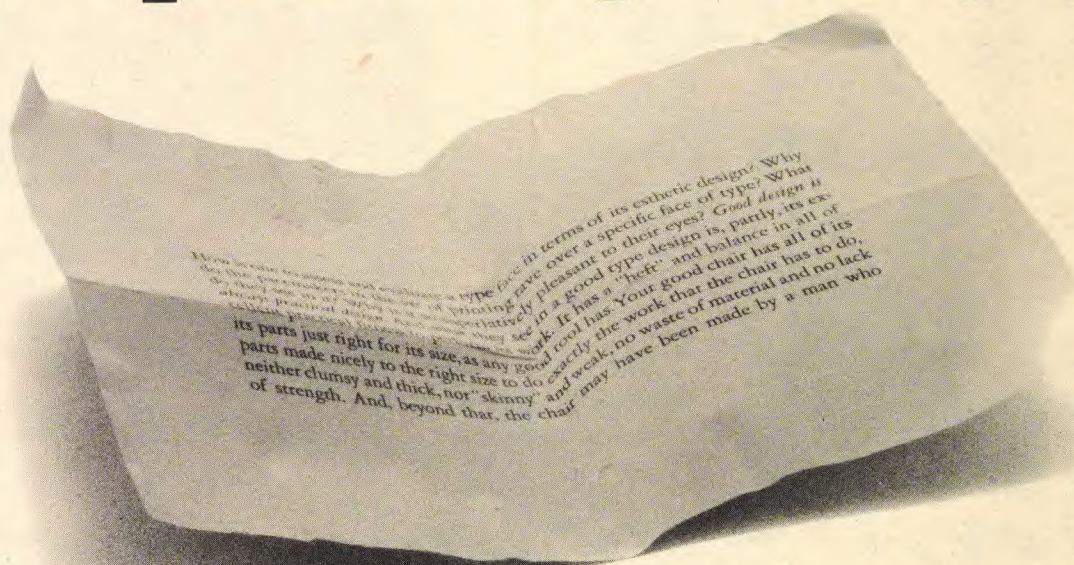
Recent issues of CA have included features on photographers Jay Maisel, Reid Miles, David Muench, Victor Skrebneski and Pete Turner; illustrators R. O. Blechman, Alan Cober, Mark English, Robert Giusti, Dick Hess, Geoffrey Moss, Jerry Pinkney, Daniel Schwartz and Bruce Wolfe; designers Jim Lienhart, John Massey, John Morning, Miho, Marty Neumeier, B. Martin Pedersen, Marvin Simmons, and David Strong; filmmakers Joe Sedelmeier and Kurtz & Friends; a survey of university and college publication design; a three-part study of the rep system on both coasts and in the midwest; the design program for the National Zoo; design and promotion for Channel 2, Boston PBS station; and many other features. Worldwide coverage has included Pentagram and Lock/Pettersen, London; Flemming Ljørring, Copenhagen; Armando Testa, Milan; André François, Paris; Burns, Cooper, Donohue & Fleming, Toronto; and Henry Steiner, Hong Kong.

Other magazines may claim "leading this" or "America's that," but CA's credentials can be stated more pragmatically. An 18 percent growth in circulation in the past year—to one and a half times the paid circulation of *Graphis*, nearly double of *Print* and triple of *Art Direction*.

If you are interested in a professional journal that respects the intelligence of its readers and presents its subject matter with the same standards of quality you would expect of the best work in design and advertising, then *Communication Arts* is for you.

Communication Arts . . . \$24 per year

40 years ago, we pinned all our hopes on a rumpled little piece of paper.



It was hot in the summer of 1937.

And walking up and down a sweltering Michigan Avenue was not exactly Fred Ryder's idea of what he'd like to be doing.

But when some production manager finally consented to hear this upstart typesetter's story, Fred was ready.

He'd pull a little piece of paper out of his Palm Beach suit and start talking.

Back then, most advertising typography was hand set.

Although linotype was being used for newspaper and publishing work, it just wasn't considered classy enough for advertising work.

That production man Fred was talking to would swear that people could see the difference between hand set type and linotype.

Fred would hand him the piece of paper and ask him how the type on it had been set.

"This was hand set" was the inevitable answer.

Well, what Fred had done was to set alternating lines by hand and with a linotype machine. The first was linotype, the second was hand set, the third was linotype, etc.

And no one could tell the difference.

The linotype lines had all the finesse and cleanliness of the hand set lines. Only a type craftsman could have pulled that off.

As a result, the fledgling Frederic Ryder Company got some business.

Fred pinned the hopes of his new company on the single linotype machine that he'd been able to afford and the little piece of paper that was slowly getting dog-eared in his pocket.

Fred believed linotype should be a valuable tool for advertising typography. It was less expensive and it was faster (they had unreasonable deadlines even in 1937). But linotype was good only if it looked as good and had the craftsmanship of hand set type.

Today, Fred Ryder has been retired for almost twenty years.

And today, only a small percentage of the work we do is done on a linotype machine.

Most is done on phototypesetting equipment that would have taxed the imagination of even an avid Buck Rogers fan like Fred Ryder.

We think that Fred is probably amazed when he hears that entire ads, not just type, are assembled at the company in a matter of hours.

We think that Fred's eyebrows probably shoot up a bit when he hears that we have 2500 more typefaces at our disposal now than he had in his specimen book in 1937.

And, we think that Fred is probably proud that, even after 40 years, his fierce sense of craftsmanship hasn't been forgotten.

But then how could we forget the standards of someone who would pin all the hopes of a new company on a rumpled piece of paper? **RyderTypes**

EVER RUN OUT OF LETTERS MAKING HEADLINES?

(Plus the problems of making them straight, sharp, and not chip off.)

and always in the middle of a deadline job, of course... but now you can avoid this frustration and kick the letter-by-letter rub-on habit!

Join the hundreds of satisfied Spectra Setter 1200 owners who are setting headlines straighter, sharper, easier... and they never run out of letters. Make crisp, accurate comps, *and* have your completed art all in one setting... faster than making just a rough layout.

So why not add the Spectra Setter to your studio? You'll have its convenience and high-quality performance for less than you are now paying for 2 or 3 rub-on sheets a week. And it's super easy to use! You'll be delighted... and amazed... at the professional, quality headlines you'll set in minutes. If you plan to start a headline service we can also offer you a complete selection of fonts, wall charts, etc., ready to be in business tomorrow.



AND IN COLORS TOO!

With our new Artsystem materials any prepared b/w art work or headlines from the Spectra Setter can also be turned into sparkling colors and transferred to any material such as paper, foil, glass, etc. Your presentations will look like printed copies... in b/w and color. You can use this new method in your own facilities or the service is available through all participating Lettergraphics shops, nationally. Send for 2 fully detailed brochures, samplers and a listing of over 2,500 designer type faces available to fill your every creative need.

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Americana Hotel, N.Y.C., Sept. 24th to 27th, 1977. Write for show tickets & seminar information on this exciting and informative new 'Automated Communications 77' Exposition.

The Comp/Set[®] Concept.

Faster than the traditional way of getting type.

If your company owned a Comp/Set phototypesetter, you'd take an ad like this one from copy to first type proof in less than an hour. Corrections, if any, in minutes after that.

More control than you'd ever imagine.

With a Comp/Set phototypesetter, you'd talk face-to-face with the operator. You could tell him about that special letterfit you want. You could even draw him a picture. And he could do it while you wait.

From traditional styles to the very latest, in a remarkable range of sizes.

A Comp/Set phototypesetter gives you up to 70 on-line sizes from 5½ to 74 point. In any of hundreds of available faces. On durable, inexpensive type discs.

Affordable, easy, and reliable.

A Comp/Set phototypesetter can prove to the most skeptical that in-house phototypesetting has indeed become practical and inexpensive. And we train your operators in just a few days, to do fast, amazingly high quality work. Comp/Set phototypesetters are also performance-proved, and backed by a nationwide service network.

Like a type house at your fingertips.

You can set type yourself. Even if you're all thumbs.

A Comp/Set phototypesetter is not much more difficult to use than a modern electric typewriter. It requires a knowledgeable operator for it to perform to full potential. But if there are times when your hands itch to make something magic happen yourself. Go on. You can do it.

For a job-oriented demonstration and a more detailed idea of what a Comp/Set phototypesetter will do for you, call your nearby VariTyper office. Or send the coupon to VariTyper, 11 Mount Pleasant Avenue, East Hanover, New Jersey 07936.

Advancing the state of the graphic arts.



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VARITYPER DIVISION

- Please send full details on the Comp/Set phototypesetter.
- Please arrange a demonstration of the Comp/Set phototypesetter.
- Please send a type specimen booklet.

Name _____

Title _____

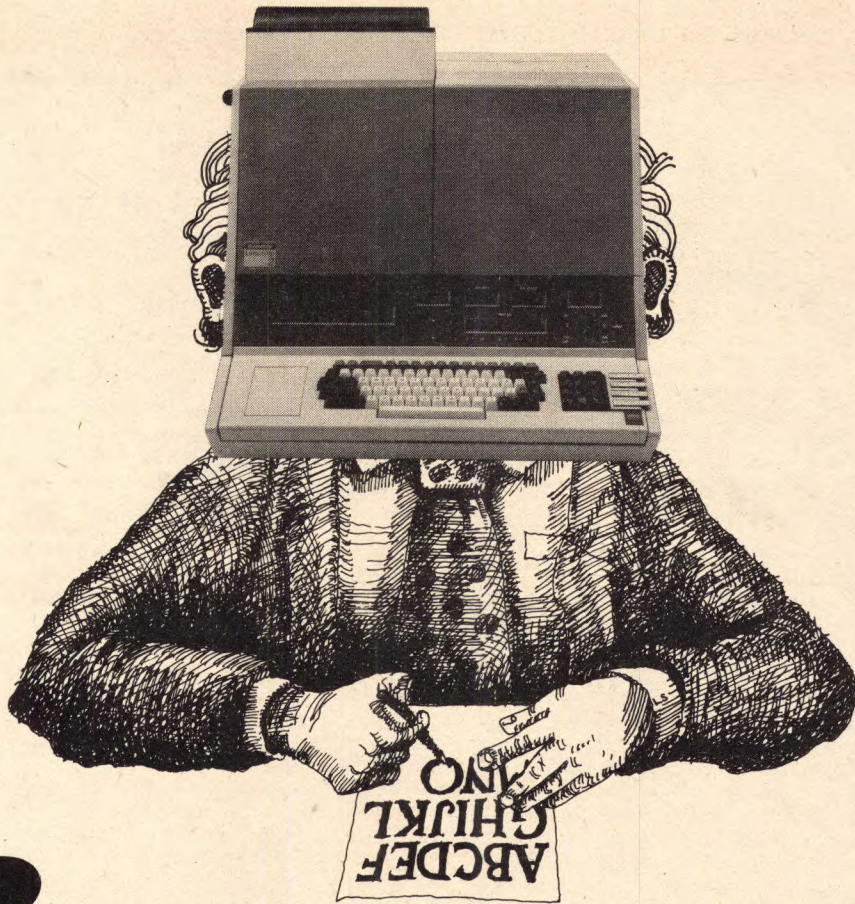
Company _____

Address _____

City/State/Zip _____

All the type in this ad was composed on a Comp/Set phototypesetter.

Watch for the



Linocomp

Text & Display Catalog

It shows all the
 Mergenthaler, Linotype, Stempel, Haas
 and ITC faces available
 on Linocomp

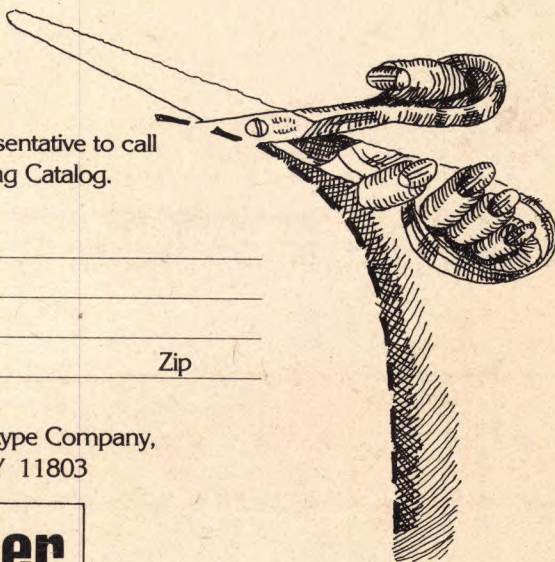
today.

Please ask a Mergenthaler Sales representative to call
 and bring me a Linocomp Lettering Catalog.

Name _____ Title _____
 Company _____
 Address _____
 City _____ State _____ Zip _____

Send request to the Mergenthaler Linotype Company,
 Mergenthaler Drive, Plainview, NY 11803

Mergenthaler



Incredible Camera/Processor.

Incredible Price.

\$3495



Visual Graphics introduces the Pos One[®] 4000.

Now. The stat and repro camera system preferred by thousands of professional graphics people. Now, for thousands of dollars less!

This astonishing price breakthrough brings the Pos One's outstanding capabilities within the reach of every shop, large and small. Everyone can now have a genuine Pos One camera/automatic processor—the one that makes professional-quality positive or reverse stats, veloxes, special effects screens, posterizations, VGC Color Cell[™] film negatives, enlargements, reductions, etc., etc.—and delivers them all for pennies apiece, in one quick, automated step. With everything done in normal office light, without a darkroom or plumbing. And it's so simple to use that anyone in your office can learn

to operate it.

If you're tired of sending out for expensive stats and the endless waiting for pick-ups and deliveries, now's the time to investigate our Pos One System. Or, if you've already decided to get the benefits of an in-house stat capability, the new incredibly low-priced Pos One 4000 should keep you away from \$7500 cameras that can't measure up to all the great Pos One features; and you don't have to settle for a \$4000 vertical camera and processor that requires a darkroom.

Yes. Now you can have the repro camera/automatic processor the others are trying to imitate—but can't. Not in price. Not in capabilities. Not in factory service. Ask—and we'll tell you more.

Lease for as little as \$87.38 a month!

call toll free 800-327-1813
In Florida call (305) 722-3000
In Canada call (514) 739-3325



VISUAL GRAPHICS CORPORATION
VGC Park, 5701 N.W. 94th Ave.
Tamarac, Florida 33321

- Yes. I'm interested in the new Pos One 4000. Have a representative call.
- Give me the facts on leasing.
- Just more information now, please.

Name _____

Title _____

Company _____

Address _____

City, State & Zip _____

Phone _____

U&LC 3/77

Joyce Philips doesn't know her ascenders from her descenders.



Two things.

She can type and has her "Little Alphie" (AlphaComp to those on a less familiar basis).

With just a couple of hours instruction, a little practice and two coffee breaks, Joyce was able to turn out this ad to show you how good the AlphaComp is.

We also gave her a lot of other tricky stuff to set. A few lines of flush left, flush right and centered—with initial caps, run-arounds, variable tabs, change of headings in style and size,

indents, rules that vary in thickness, kerned letters...and more.

In a few words, a real test for the typist and her "Alphie."

To accent another feature, take a look at just a few of Alphie's foreign characters.

ä á à ã ë ê é è ì ï ñ ö ó ò

And you can get special keyboard arrangements to set type in 24 different languages. Mon Dieu! C'est magnifique, Non?

And how about other specialized

settings like math, physics or science?

$$E=MC^2 \quad X^5+Z_3=H_i \pm M_b^5$$

Then there are those jobs that keep coming back with changes and corrections. AlphaComp has systems that store original typing and then can update and correct—change formats of entire jobs—search out recurring words to replace...all without rekeyboarding.

How did Joyce manage to turn out a typographic job that matches the looks and quality of the seasoned pro-

fessional on a big heavyweight of a machine? By simply setting up our direct-input, little lightweight (100 lbs) machine with the limits and requirements that govern the job and then just typing away while AlphaComp self-instructs all the fully-automated decisions that were fed into it. It's that easy. No messengers, no waiting for pick-ups and if you get a panic-job, what's to stop you from doing it on Saturday or Sunday? It's like having your own typographic service literally at your fingertips...or rather Joyce's.

So what makes her one of the world's great typesetters?



There's so much more to say but let's get to the bottom line.

Economy? Savings? Reduced operating cost? Time? Convenience? Simplicity? Quality?

Well, yes. But it really all adds up to profit, something that's getting tougher and tougher to make. And your typist is the key. She and under \$10,000 can be your new profit center.

But do you know something? This ad was never meant to sell you an AlphaComp because we know people will say "show me" and seeing is

believing. That's what the coupon is for. To see a demonstration.

If you walk in with a typist, you'll leave with a typesetter.

Alpha Comp



ALPHATYPE CORPORATION
7500 McCORMICK BOULEVARD
SKOKIE, ILLINOIS 60076
(312) 675-7210

This sounds good.
Please
"SHOW ME"

NAME _____
COMPANY _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
PHONE _____

Please Print

Take charge.



Now
you can lease
the Graphitek 430
for as little as
\$176.25
per month.

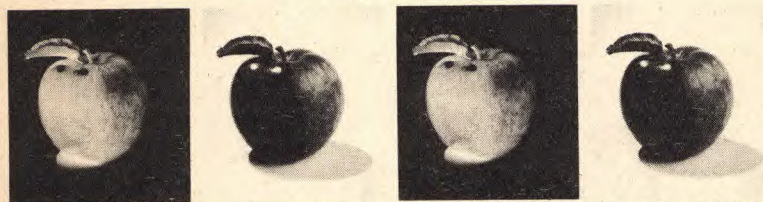
Introducing the Graphitek™ 430 System from Itek.

Finally, there's a single, compact, completely automated system to let you control more graphics jobs... with incredible ease.

For design studios, ad agencies, and in-house graphics and printing departments who can't wait for pick-ups and deliveries. For countless others who need speed and versatility, too.

Introducing the Graphitek 430 System from Itek. It's ingenious.

More than a camera... more than a processor. It's the surest way to creative



Film negs, film positives, paper negs, and paper positives from one versatile system. Mezzotints and special screens, too!

freedom and creative control.

Yet, it couldn't be simpler. Slip in any of 4 cartridges.

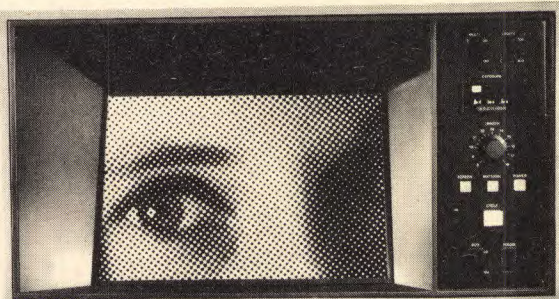
For film negs. Paper positives. Film positives.

From start to finish. Position stats. Type repros. Surprints. Overheads. Great results.

Or paper negs.

A Zoom the original to size and focus with automated

controls. Down to 50%, up to 200% in one shot. Fast!



No surprises. Graphitek's viewing screen lets you see exactly what you'll get.

The viewing screen lets you see exactly what you're shooting. A whole new point of view!

Dial sizes up to 12" x 18".

Snap in screens for halftones. Press the 'cycle' button, and watch the 430 respond.

Single-system chemistry. You don't change chemicals from job to job.



Results in just 2 1/2 minutes. Dry. Sharp. Just what you want, when you want it.

There's no dark-room labor, because there's no darkroom.

All processing is self-contained.

See for yourself what full-time control can mean.

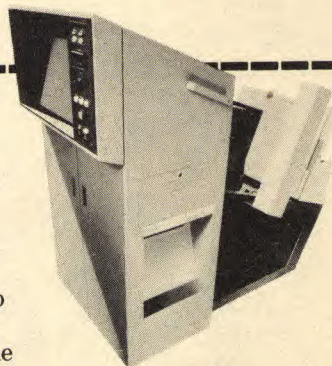
The Graphitek 430 System.

A brand new way of looking at graphics production and total systems economy.

Get acquainted... and take charge.

Itek Graphic Products
Marketing Services Department
Box 509
Rochester, New York 14602

- Please have an Itek Sales Rep give me a call. I'd like to get my hands on the Graphitek 430 System.
 - I need more information right now. Send me the facts.
- I need the Graphitek 430 for:



The Graphitek 430 System. What will we think of next?

NAME _____

COMPANY _____ TITLE _____

STREET _____ TELEPHONE _____

CITY _____ STATE _____ ZIP _____

Graphitek™ is a trademark of Itek Corporation, Lexington, Mass.



*Advertising Typographers Association
of America.*

Typography at its best.

AKRON, OHIO The Akron Typesetting Co.
 ATLANTA, GEORGIA Action Graphics, Inc.
 BALTIMORE, MARYLAND Maran Printing Services
 BENTON HARBOR, MICHIGAN Type House, Inc.
 BLOOMFIELD, CONNECTICUT New England Typographic
 Service, Inc.
 BOSTON, MASSACHUSETTS Berkeley Typographers, Inc.
 Composing Room
 of New England
 CHICAGO, ILLINOIS J. M. Bundscho, Inc.
 Frederic Ryder Company
 Total Typography, Inc.
 CLEVELAND, OHIO Bohme & Blinkmann, Inc.
 COLUMBUS, OHIO Yaeger Typesetting Co., Inc.
 DALLAS, TEXAS Jaggars-Chiles-Stovall, Inc.
 Southwestern Typographics, Inc.
 DAYTON, OHIO Craftsman Type Incorporated
 DETROIT, MICHIGAN Willens + Michigan
 HOUSTON, TEXAS The Type House, Inc.
 INDIANAPOLIS, INDIANA Typoservice Corporation
 KANSAS CITY, MISSOURI Lettergraphics/Kansas City, Inc.
 MEMPHIS, TENNESSEE Graphic Arts, Inc.
 MIAMI, FLORIDA Wrightson Typesetting, Inc.
 MINNEAPOLIS, MINNESOTA Dahl & Curry, Inc.
 Duragraph, Inc.
 NEWARK, NEW JERSEY Arrow Typographers,
 a Patrick & Highton Company
 NEW YORK, NEW YORK Advertising Agencies/Headliners
 Artintype-Metro, Inc.
 Franklin Typographers, Inc.
 Royal Composing Room, Inc.
 Tri-Arts Press, Inc.
 TypoGraphics Communications, Inc.
 Volk & Huxley, Inc.
 ORANGE, CALIFORNIA DeLine-O-Type, Inc.
 PHILADELPHIA, PENNSYLVANIA Walter T. Armstrong, Inc.
 Typographic Service, Inc.
 PHOENIX, ARIZONA Morneau Typographers, Inc.
 PITTSBURGH, PENNSYLVANIA Davis & Ward, Inc.
 Headliners of Pittsburgh, Inc.
 PORTLAND, OREGON Paul O. Giesey Adcrafters, Inc.
 ROCHESTER, NEW YORK Rochester Mono/Headliners
 ST. LOUIS, MISSOURI Master Typographers, Inc.
 SYRACUSE, NEW YORK Dix Typesetting Co., Inc.
 TAMPA, FLORIDA Century Typographers
 MONTREAL, CANADA McLean Brothers, Ltd.
 TORONTO, CANADA Cooper & Beatty, Ltd.
 WINNIPEG, CANADA B/W Type Service, Ltd.
 BRISBANE, QLD., AUSTRALIA Savage & Co., Pty., Ltd.
 SOLNA, SWEDEN Typografen AB
 HEADQUARTERS Advertising Typographers
 Association of America, Inc.
 461 Eighth Avenue
 New York, N.Y. 10001
 Walter A. Dew, Jr.
 Executive Secretary

Cortez is one of six new designs now available on Letragraphica 25. Cortez is designed for impact and attention. It's full, strong weight in tight settings produces a strong even texture and some lively negative spaces. Cortez was designed by the Letraset Type Development Unit. These designers have over thirty successful styles available in the Instant Lettering and Letragraphica ranges. Designs like Italia and Tango make the Letragraphica Series a unique type source for art directors.

Exclusive Letraset designs appear first in Letragraphica and are available from your local Letraset dealer. Ask him for details on the complete range of over 300 Instant Lettering typefaces.

Letraset

**The
hot new
Latin from
Letraset**

**VIVA
CORTEZ!**

**Ole!
Ole!
Ole!**

This article was sponsored by
 Mergenthaler, Linotype, Stempel, Haas.



Windsor

The Monarchy, the oldest secular institution in the United Kingdom, goes back to the ninth century. Queen Elizabeth II can trace her descent from King Egbert who united England under his sovereignty in 829. The title to the crown derives in part from statute and in part from the common law rules of descent. The union between England and Scotland (1707), Ireland (1801), and the establishment of the Commonwealth: Australia, The Bahamas, Barbados, Canada, Fiji, Grenada, Jamaica, Mauritius, New Zealand, Papua New Guinea, Trinidad and Tobago have led to the inclusion of several more titles under the crown.

King George V, grandson of Queen Victoria, gave members of the Royal Family the name of Windsor in 1917.

1977 marks the twenty-fifth anniversary of the accession of Queen Elizabeth II to the throne. The United Kingdom officially begins celebrating the Silver Jubilee in May, with several events in Scotland. London events start in June and are followed by ceremonies and events all through England, Wales and Northern Ireland.

To celebrate the Silver Jubilee, Mergenthaler, Linotype, Stempel, Haas have produced (for VFP) a typeface originally designed for Stephenson Blake in 1905. The family includes **Windsor**, **Windsor Light Condensed**, **Windsor Elongated** and **Windsor Outline**.

Mergenthaler

Does (s)he or doesn't (s)he? Only your typesetter knows for sure.

You see a new face you'd like to specify but you don't know which of your favorite typesetters has it. If you know (s)he has a Mergenthaler V-I-P, and the Advanced Typography program, both you and your typesetter can have every ITC typeface for sizes up to 72 points (and all those others from Mergenthaler, Linotype, Stempel and Haas). These faces all come with exquisite typographic refinements. That means, uniform perfection of character spaced typography, a standard set of computer spaced typography, and hung punctuation. Specify your choice of three degrees of word and letterspacing; normal, tight, very tight, with the large sizes automatically adjusted for tighter letterspacing. Use the standard system for specifying (computerized) spacing in use all across the country.

Choose the finest (programmed) typography available today without paying for expensive operator keyboarding time — the most expensive part of your typesetting bill.

For the fifth time:
Mergenthaler's Typography Plus

ITC Garamond Condensed series

Della Robbia series

Della Robbia
Della Robbia Bold

Windsor series

ITC Garamond Light Condensed
ITC Garamond Light Condensed Italic
ITC Garamond Book Condensed
ITC Garamond Book Condensed Italic
ITC Garamond Bold Condensed
ITC Garamond Bold Condensed Italic
ITC Garamond Ultra Condensed
ITC Garamond Ultra Condensed Italic

Rockwell series

Windsor
Windsor Outline
Windsor Elongated
Windsor Light Condensed
Rockwell Light
Rockwell Light Italic
Rockwell Italic
Rockwell Bold
Rockwell Extra Bold

how to specify computerized spacing on Mergenthaler V-I-P
To receive our booklets showing you computerized spacing on Mergenthaler V-I-P complete this form and return it to us:
Typographic Development Division
Mergenthaler Linotype Company
Mergenthaler Drive
Plainview, New York 11803
USA
or call us:
area code (516) 752-4022

Name: _____
Address: _____
City & State: _____
Zip: _____

send to:
Typographic Development Division
Mergenthaler Linotype Company
Mergenthaler Drive
Plainview, New York, 11803
USA

Della Robbia

Or how to Della Robbia from a Cleland

Thomas Maitland Cleland was born in Brooklyn in the August of 1880. At fifteen he left the New York public school system for the Artist Artisan Institute.

He once saw a fellow student painstakingly inking ornamental drawing and became so interested, he spent many subsequent years developing his skills at this particular art form. Within his first year he had some of his designs published. He studied the illustrations of William Morris and Aubrey Beardsley and so admired Will Bradley's work at the Wayside Press, Massachusetts, that he worked hard to become as good at the craft as Bradley. Cleland also became interested in Medieval legendry and illustrated manuscripts, which were to influence his ornamental work and illustration for some time. He learnt to set type and operate small presses and was later to design, illustrate, illuminate, typeset and print entire projects in order to produce them with the consistent quality he felt they deserved.

On a visit to Italy one year he became interested in the Italian Renaissance and when he returned to the United States to draw a typeface for the old Bruce Type Foundry — later part of the American Type Founders Company — he based the alphabet on letters he had seen on the Della Robbia sculptures. He named it Della Robbia.

This article is set in Della Robbia and **Della Robbia Bold** on the VIP using the Advanced Typography Program with kerning and set Track 1, normal.

Mergenthaler, Linotype, Stempel, Haas

Sponsored by Mergenthaler, Linotype, Stempel, Haas,
this article was written by Lorna Shanks
based on material from The Rare Book and Manuscript Library,
Columbia University.



Who's who

The Rockwell Family

rockwell international i mean norman
rockwell i mean frank rockwell no what
i really mean is Monotype Rockwell*
designed 1934.

Rockwell Light, Rockwell Light Italic,
Rockwell, Rockwell Italic, Rockwell
Bold, Rockwell Extra Bold.

Mergenthaler

an Eltra company

Mergenthaler, Linotype, Stempel, Haas

Mergenthaler Linotype Company, Mergenthaler Drive, Plainview, New York, 11803

A new entry in Who's Who in the type-
face library of Mergenthaler, Linotype,
Stempel, Haas. Tight display fit and
kerning with the compliments of the
V-I-P Advanced Typography Program.

*License pending from
The Monotype Corporation

New Letraset Faces

Harlow

An exclusive "pop" script from Letraset. Initialing caps and overlapping lower case letters revive the sparkle of the '30's.

CGJSafgikstz Flyer Bold

CONDENSED

Clear, no nonsense headlines are the strength of this bold condensed face. A good alternative to the Futuras.

KQRSbfugt Americana

This light, elegant Roman has a very large X-height with short, wedge serifs that make it ideal for display setting.

A Mbfrt Pamela

With its roots in 1900's woodcuts, Pamela's initialing caps do extra duty as pure graphic designs. The lower case has a soft appeal about it.

AEKMejkr Paddington

A heavy display Roman with some unusual characters that neatly fit with its soft, semi-loose feeling. Exclusive with Letraset.

EKRnply Advertiser's Gothic

Watch out for an up-date in the stencil look. This one has built a following for headlines and publication design.

AJQastcs Cortez

The Latin look gets a going over from the Letraset studio — compact serifs, tight settings and lots of alternates.

EGJKNSgiokwx Bernhard Antique

BOLD CONDENSED

Its antique flavor and distinctive lower case treatment adds individuality in editorial and sales promotion work.

AGHAMNSW QUICKSILVER

A flashy style exclusive with Letraset. It's a good combination of sans serif letters with a neon treatment. Try it.

AGKdegsw Victorian

Letraset has redrawn this style, standardizing heights and weights. The result is better color in settings with no loss of its antique character.

AENbefj Garamond

ULTRA

This I.T.C. version of the classic Roman adds more choice when you look for contemporary feeling with some freshness.

APKMQY4 HUNTER

A novel style that combines early woodcuts with the clean lines of current typography. Exclusive to Letraset.

Letraset

Letraset USA Inc.
33 New Bridge Road
Bergenfield, New Jersey 07621
(201) 387-0700

Please send me a brochure showing Letragraphica 24/25 typefaces.

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Letraset USA Inc., 33 New Bridge Road, Bergenfield, N.J. 07621

These typefaces are new additions to our Letragraphica Series of Typestyles. Send us the coupon and we'll see you get a complete set of full font references.

COOK'S CIRCLE
680

ABCDEFGHIJKL MNOPQRSTUVWXYZ
1234567890 £\$%& '()*+,-./:;<=>?@

EMBOSS LIGHT
637

ABCDEFGHIJKL MNOPQRSTUVWXYZ
1234567890 £\$%& '()*+,-./:;<=>?@

EMBOSS BOLD
638

ABCDEFGHIJKL MNOPQRSTUVWXYZ
1234567890 £\$%& '()*+,-./:;<=>?@

FOREGROUND
641

ABCDEFGHIJKL MNOPQRSTUVWXYZ
1234567890 £\$%& '()*+,-./:;<=>?@

FOREGROUND INLINE
642

ABCDEFGHIJKL MNOPQRSTUVWXYZ
1234567890 £\$%& '()*+,-./:;<=>?@

MODERN GOTHIC
OUTLINE SHADOW
639

ABCDEFGHIJKL MNOPQRSTUVWXYZ
1234567890 £\$%& '()*+,-./:;<=>?@

PAPER CLIP
602

ABCDEFGHIJKL MNOPQRSTUVWXYZ
1234567890 £\$%& '()*+,-./:;<=>?@

SUB-COMPACT
640

ABCDEFGHIJKL MNOPQRSTUVWXYZ
1234567890 £\$%& '()*+,-./:;<=>?@

UNITYPE
634

ABCDEFGHIJKL MNOPQRSTUVWXYZ
1234567890 £\$%& '()*+,-./:;<=>?@

EXCLUSIVE
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EXCLUSIVE

To become part of Zipatone's exclusive lettering line, a style must be legible, functional and versatile. Legible means that it can be read wherever it is used. Functional means it has an intended purpose. Versatile -- that its creative use extends beyond that intention. When these prerequisites are filled, then it must be original.

This is the Zipatone difference.

We have placed our name on these type styles -- with pride.

Your continued patronage over the years is a testimonial to our quality. We strive to keep that trust.

Zipatone Inc[®]
150 Fencil Lane, Hillside, Illinois 60162

I appreciate your exclusive styles and desire to know more about them!

U&lc3

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

26 LETTERS, 23 BOOKS!

MODERN DISPLAY ALPHABETS, selected and arranged by **Paul E. Kennedy**. 100 contemporary display alphabets—upper and lower case letters, numbers, punctuation on individual pages. Source of ideas, materials for designers, advertisers, students. 102pp. 8 1/8 x 11. 23097-X Pa. \$2.50

ART NOUVEAU AND EARLY ART DECO TYPE AND DESIGN, edited by **Theodore Mento**. Nearly 100 borders—star shapes, pointing hands, florals, abstracts, etc.; and 24 letter styles with over 1,000 capital and lower case letters. From 1908 Roman Scherer catalogue. 87pp. 8 3/8 x 11 1/4. 22825-8 Pa. \$2.50

ABCDE

ART NOUVEAU DISPLAY ALPHABETS: 100 COMPLETE FONTS, selected and arranged by **Dan X. Solo**. Great diversity of exotic fonts. Medieval-styled, elegantly curvy, Japanese, organic, more! Several variations on most popular Nouveau styles. 104pp. 8 1/8 x 11. 23386-3 Pa. \$3.00

DOVER ALPHABET BOOKS AT INCREDIBLY LOW PRICES, LESS THAN YOU WOULD PAY TO HAVE A WORD SET!

THE HISTORY AND TECHNIQUE OF LETTERING, **Alexander Nesbitt**. From earliest pictographs to 20th-century type, from point of view of artist, designer. 65-page course on lettering included. Profusely illustrated. 300pp. 6 1/8 x 9 1/4. 20427-8 Pa. \$4.00

CALLIGRAPHY (CALLIGRAPHIA LATINA), **J. G. Schwandner**. High point of 18th-century ornamental calligraphy. Very ornate initials, scrolls, borders, cherubs, birds, lettered examples. 172pp. 9 x 13. 20475-8 Pa. \$5.95

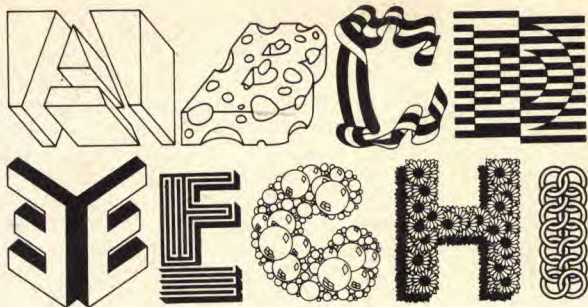
THE UNIVERSAL PENMAN, **George Bickham**. Famous treasury of English roundhand calligraphy of 1740. Alphabets, decorated pages, scrolls, frames, cupids, similar material. Conveys idea of refinement. 212pp. 9 x 13 3/4. 20616-5 Pa. \$6.95

THREE CLASSICS OF ITALIAN CALLIGRAPHY, edited by **Oscar Ogg**. Three style books for papal chancery hand: Arrighi, Taglienti, Palatino; in facsimile. Essential for modern calligraphy. 272pp. 6 1/8 x 9 1/4. 20212-7 Pa. \$4.00

abc

CALLIGRAPHIC ALPHABETS, **Arthur Baker**. Nearly 150 complete alphabets—in subtle rhythms, playful variations, all unique and powerful—by outstanding contemporary. Stimulating ideas; useful source for unique effects. 157pp. 8 3/8 x 11 1/4. 21045-6 Pa. \$3.50

THE ART OF HAND LETTERING, **Helm Wotzkow**. Course in hand lettering, Roman, Gothic, Italic, Script. Tools, proportions, optical aspects, individual variation. Very quality conscious. Hundreds of specimens. 320pp. 5 1/8 x 8 1/2. 21797-3 Pa. \$3.50



FANTASTIC ALPHABETS, Jean Larcher

The French artist and designer **Jean Larcher** has created twenty-four complete alphabets of great originality and good humor. Alphabets in this collection are based on the form of soap bubbles, pencils, grass, Swiss Cheese, the zipper, ribbons, Op-art letters, reduplicated and mirror-image letters, neon-sign letters, computer-style letters and an alphabet in which each letter is a maze are included. Each alphabet is accompanied by a phrase, spelled out with its letters, that illustrates its character and suggests one of its many uses. Original Dover (1976) publication. 24 alphabets. Foreword by the artist in French and English. Photo of artist. 72pp. 8 3/8 x 11 1/4. 23412-6 Pa. \$3.00

HANDBOOK OF EARLY ADVERTISING ART, Typographical Volume, **Clarence P. Hornung**. Roman and Gothic faces ranging from 10 point to 300 point, "Barnum," German and Old English faces, script, logotypes, scrolls and flourishes, 1115 ornamental initials, 67 complete alphabets, more. 310 plates. 9 x 12. 20123-6 Clothbd. \$12.50

DECORATIVE ALPHABETS AND INITIALS, edited by **Alexander Nesbitt**. 91 complete alphabets (medieval to modern), 3924 decorative initials, including Victorian and Art Nouveau. 192pp. 7 3/4 x 10 3/4. 20544-4 Pa. \$3.50



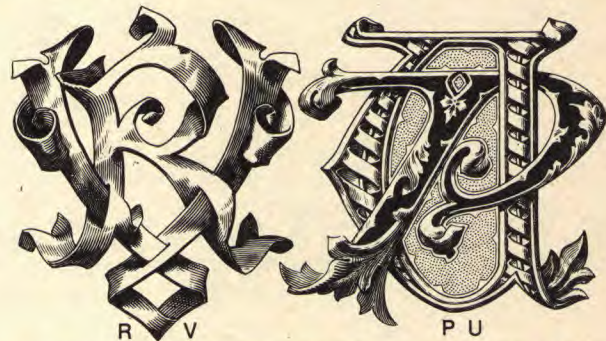
FLORID AND UNUSUAL ALPHABETS, **Midolle, Silvestre et al.** 109 complete alphabets from four 19th-century albums: calligraphic, animal and tree forms, devils, many other strange alphabets. 81 upper, 28 corresponding lower case. 89pp. 9 x 12. 23304-9 Pa. \$3.00

ALPHABETS AND ORNAMENTS, **Ernst Lehner**. 750 items, 14th through 19th century: alphabets, script, cartouches, title pages, ornamentation. 256pp. 7 x 10. 21905-4 Pa. \$4.50

THE ILLUMINATED ALPHABET COLORING BOOK, **Theodore Menten**. 48 medieval initial letters. Celtic floral interlacings, Biblical scenes, scenes of war and play, Knights, grotesque animals, martyrdoms, fanciful devices. 48pp. 8 1/4 x 11. 22745-6 Pa. \$1.35

LETTER FORMS: 110 COMPLETE ALPHABETS, **Frederick Lambert**. 110 sets of capital letters; 16 lower case alphabets; 70 sets of numbers and other symbols. Edited and expanded by **Theodore Menten**. 110pp. 8 1/8 x 11. 22872-X Pa. \$2.50

EXOTIC ALPHABETS AND ORNAMENT, **William Rowe**. Modern development of Art Deco in 18 complete alphabets, over 20 borders, 18 large insects and flower motifs, designs for overall work, more. 72 plates. 8 1/2 x 11. 22989-0 Pa. \$2.50



MONOGRAMS AND ALPHABETIC DEVICES, edited by **Hayward and Blanche Carier**. Over 2500 combinations, names, crests in various styles: over engraving, other styles. All unusual. 126pp. 6 5/8 x 9 3/8. 226pp. 8 1/8 x 11. 22330-2 Pa. \$5.00

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fyti
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your
(typographic)
information

Hung Punctuation

When setting type with flush margins, the hanging of marks of punctuation, ie, commas, periods, hyphens, etc., can very often improve the visual appearance of the flush verticals. Since marks of punctuation are not full sized characters the white space that they do not fill up often leaves open gaps of uneven color. By hanging them into the margins they become less conspicuous and can improve the flush appearance.

Whether or not punctuation should be hung is a matter of personal taste and preference. Some graphic designers and art directors feel that the optical appearance of text is more even in color when punctuation is hung in the margins. Hanging punctuation may however, occasionally, very slightly loosen the letterspacing of the line... often unnoticeably.

Some typesetting machines are capable of setting selected punctuation marks and characters in the left or right margins, or both, by means of keyboard instructions or type refinement programs that can be programmed to work automatically or be bypassed.

Hung Punctuation

Hung punctuation is a visual subtlety which, when done consistently and in concert with other refinements, adds to the overall effect. The result is typography that is at once more attractive, more readable, and more conserving of space.

Punctuation Not Hung

Hung punctuation is a visual subtlety which, when done consistently and in concert with other refinements, adds to the overall effect. The result is typography that is at once more attractive, more readable, and more conserving of space.

An editorial feature prepared for U&lc by **Edward M. Gottschall**

Geotype Geotype Geotype Geotype &

All right class. What's the ampersand for? Sitting there in the middle of the page with its legs crossed, looking old-fashioned. What's it got to do with Geotype?

You there, with the T-square behind your ear, speak up. It means —and more—you say.

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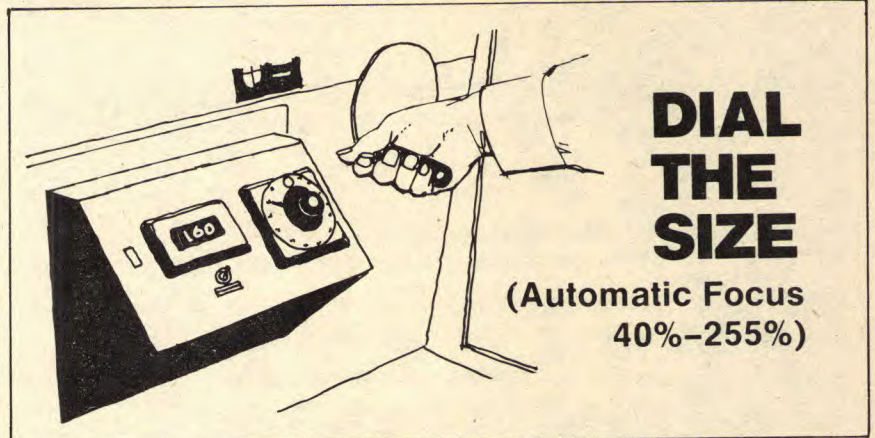
Maybe we should have called it Geotype plus.

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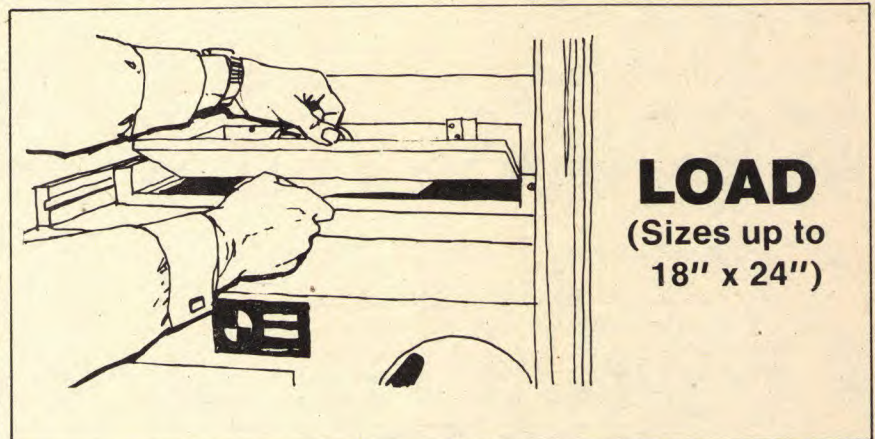
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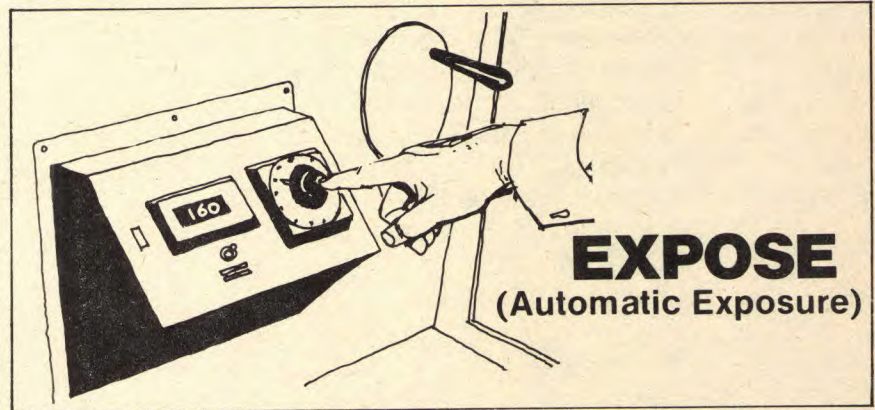


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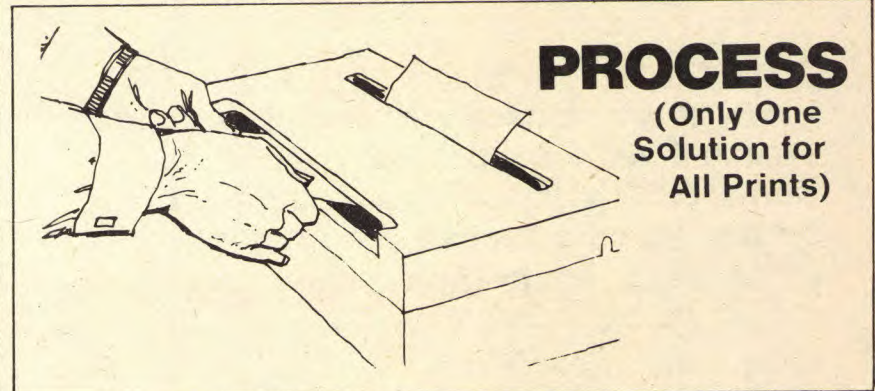
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your
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information

Minus and Reverse Leading

Minus leading today has two meanings and two areas of significance to a graphic designer or job planner. It can mean simply the ability to set a typeface less than solid... a 9 point letter on an 8 point, or baseline to baseline, body. This article is set in 9 point ITC Newtext, minus 1 point leading. Minus leading conserves space. This can be especially important when setting lists, indexes, directories, or classified ads, for example, where one wants to get as many lines into a vertical area as possible. Obviously, minus leading must be used with discretion as not every face reads well when so treated.

Some of the newer typesetting machines are capable of minus leading not only a few points, but as much as an inch or even many inches. This is known as reverse leading. Such reverse leading capabilities open up new horizons for the graphic designer.

For example, minus, or reverse, leading can also extend a typesetter's capability when setting tabular material or multilevel math. Machines that can back up the full length of a column or page gain the facility for multi-column or even full-page makeup. Such formatting may be keyboard activated or imbedded in codes, as in magnetic tape programs, that can command the machine to output in a predetermined format rather than in galley form. This ability will be increasingly important in the very near future on the lower cost machines. It is already possible in many newspaper installations.

Present equipment capabilities for minus leading vary from none to up to 11". Some machines can back up to 24 or 36 points, usually in one (1) point increments, some can reverse lead to 72 points in ½ point increments; some can reverse lead up to 11".

Whether you are considering purchasing a machine or working through a typographic service, you should know what the systems available to you can and cannot do in this regard.

A ITC Newtext

ITC Newtext is a new type family especially suited to minus leading. It was designed with high readability in small sizes and good copyfitting characteristics in mind. ITC Newtext is an unusual approach to such problems as directories' indexes, catalogs, classified ads, and the like in that it is an expanded rather than a condensed face. But its open characters facilitate its use in small sizes and it takes minus leading very well.

B ITC Newtext

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C ITC Newtext

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A 7 POINT ITC NEWTEXT
SET SOLID.

B 7 POINT ITC NEWTEXT
SET WITH MINUS ½ POINT
LEADING.

C 7 POINT ITC NEWTEXT
SET WITH MINUS 1 POINT
LEADING.

An editorial feature prepared for U&lc by Edward M. Gottschall

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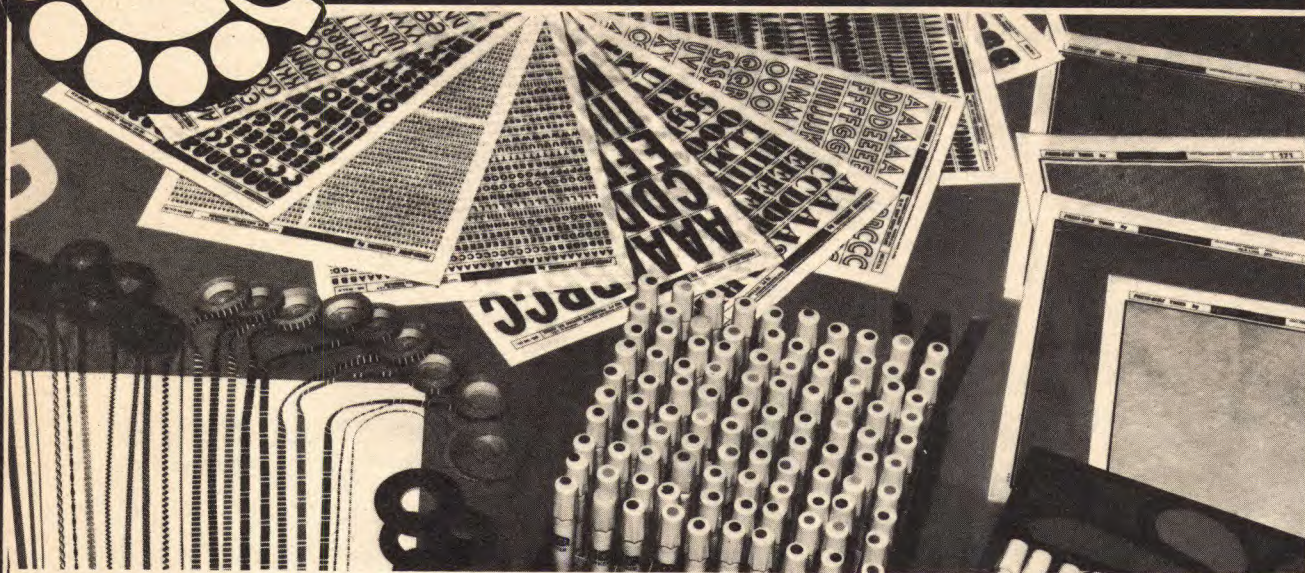
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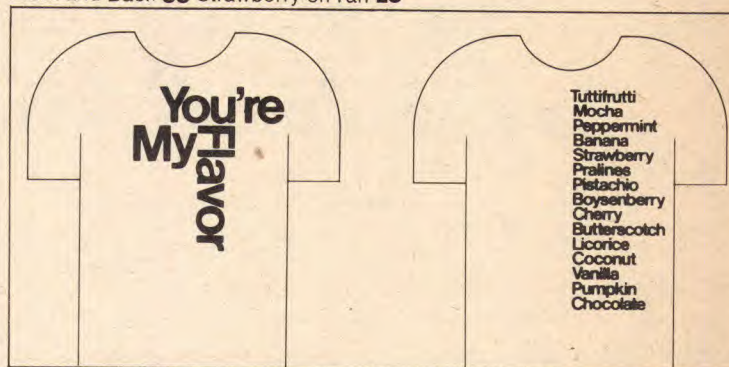
101 Red on Midnight Blue **SS** (No Large) Purple on Cerulean Blue **LS**



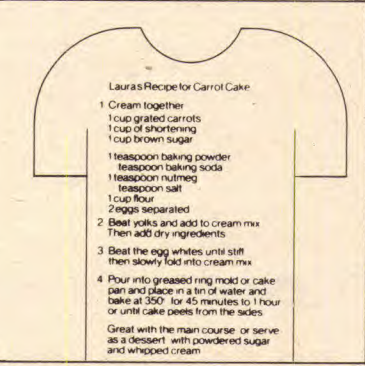
102 19th Century engraving of Washington, Blue & Red on White. **SS**



103 A Pale, Creamy Pink shirt with Strawberry Red Print—Front and Back **SS** Strawberry on Tan **LS**



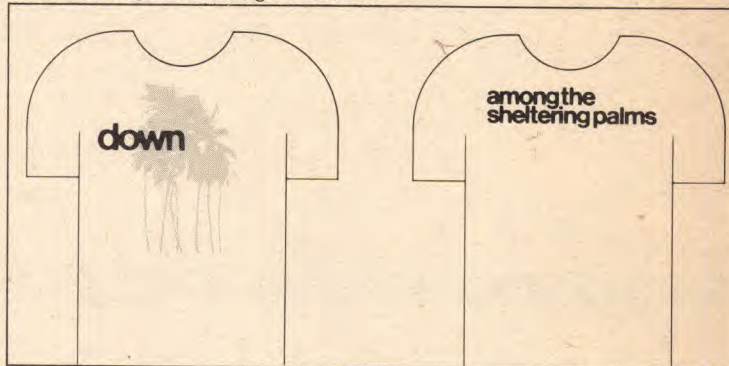
104 Laura's Recipe is Terrific. Vermillion and Green on Tan. **SS&LS**



105 Kelly on Golden Yellow **SS** Kelly on Gold **LS**



106 Warm Grey Palms sway on Avocado Green. Like being there. **SS**



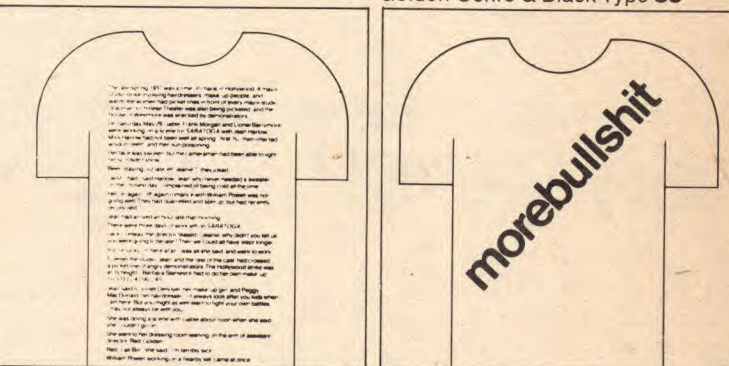
107 Scarlet Shirt with Electric Turquoise lettering—A Definite Statement. **SS&LS**



108 Jean Harlow—Jet Black on Orange. A Chapter on the Back! **SS**



109 Cerulean Blue T.Shurtz with Golden Ochre & Black Type **SS**



Padded Notes: 100 Vellum Sheets 5½x5½ \$5.

Selection of 5x5 Turnovers: ½ Doz./1 Design with Env. \$3.

110 Grey and Black on CremeWhite.



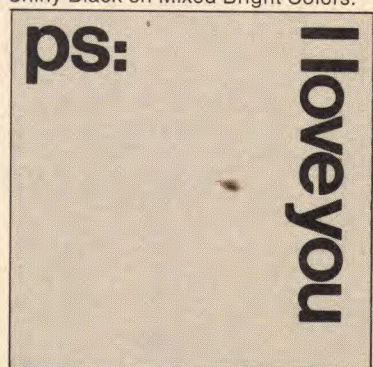
111 Tones of Grey and Green on Creme.



112 Shiny Black on Mixed Bright Colors.



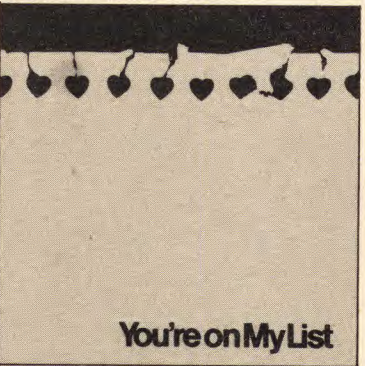
113 Shiny Black on Mixed Bright Colors.



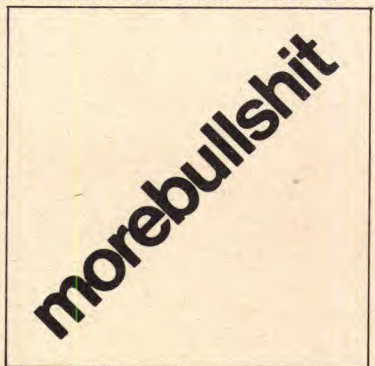
114 Shiny Black on Mixed Bright Colors.



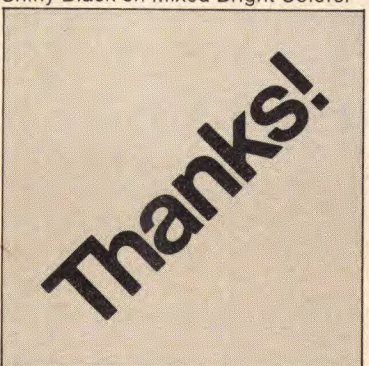
115 Shades of Blue on Tan.



116 Electric Blue and Black on Creme.



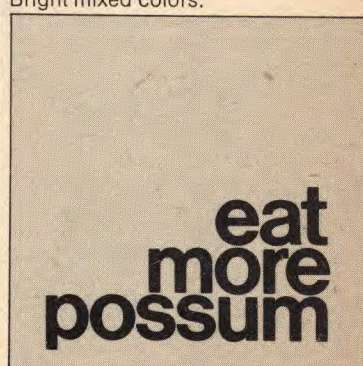
117 Shiny Black on Mixed Bright Colors.



118 Black on a Mix of Colors.



119 Bright mixed colors.



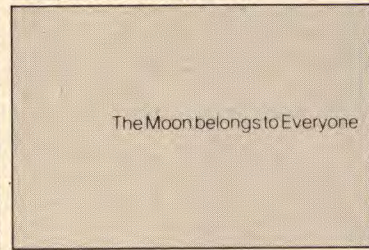
Come Ons NoteCards \$5.

20 Charming Turnovers, 20 Different 3x4 1/2 QuickNotes with Bright White Vellum Envelopes. The Expressions: Where & When, Qué Pasa (What's Happening), Thinking of You, from Friends Who Love You, Repondez S'il Vous Plait, Lemme Hear From Ya, time/time/time, Getting Off, Invitation, Thanks, You're on Our List, Lotsa Hearts—Lotsa Flowers and many more.



BB NoteCards \$4.

121 Bits & pieces of the songs & movies of our time in bright mixed colors on smooth white. Each a Different Foldover "ThoughtNote." The Thoughts: All Things are Possible. Pass the Word, Lions and Tigers and Bears, Oh My! Another Season, — Another Reason, Rice Pudding in Egypt. You never know if it's Rasins or Flies, and others! (3x4 1/2)



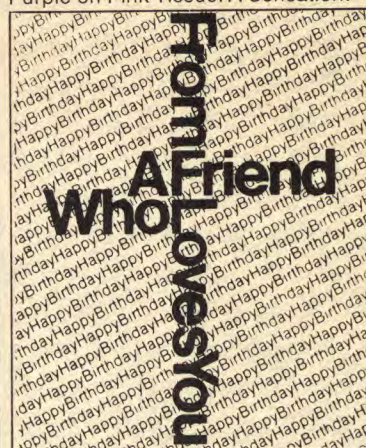
Black & White Notes \$4.

122 20 "Snazzy" little Foldover Notes in Blacks, White and Grey on White Vellum. 3x4 1/2 Design Thoughts with the Special BirthdayBook Twist. Very Personal CelloWrapped with Envelopes. The List: call it a dream, ps: I love you, absent minded me, get lost with me, jungle drums, and for my next trick, forget the donut, send money, this is your hypnotist & more.

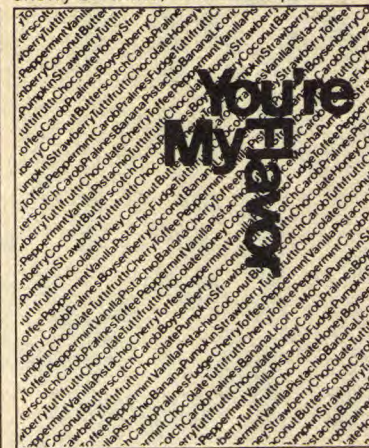


TissueGreetings 13x19 (prefolded) 2 for \$3.

123 A Birthday Classic. Vermillion & Purple on Pink Tissue. A Sensation!

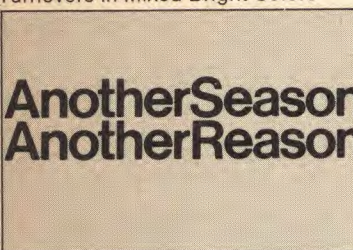


124 The most popular of all! Pink & cherry on white, with envelope.



Invitations: 20 of 1 Design (3x4 1/2) with Env. \$5.

125 Turnovers in Mixed Bright Colors



126 Turnovers in Mixed Bright Colors

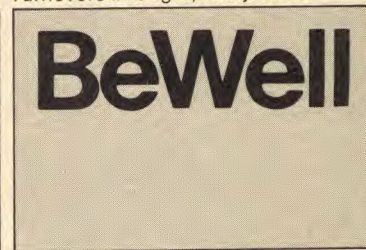


3 1/2 x 5 1/2 Turnovers: 1/2 Doz. of 1 Design with Env. \$3.

127 A turnover with "Pass The Word" on the back. Bright mixed colors.

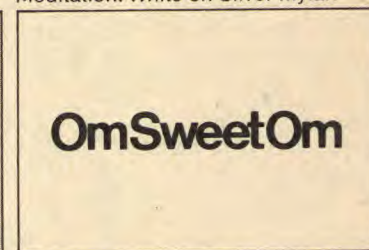


128 A great Get Well Note! Turnovers in bright, shiny color.



Posters (24x31) \$10.

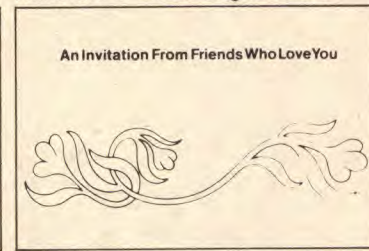
129 The sound associated with Meditation. White on Silver Mylar.



130 In a Mix of Colors.



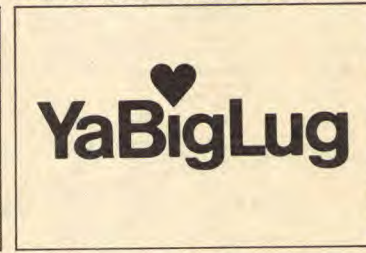
131 Turnovers in Mixed Bright Colors



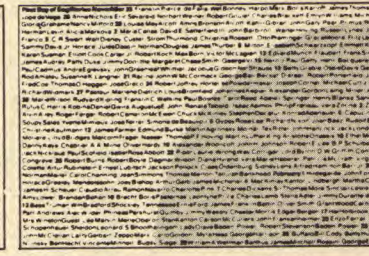
132 TV "Lingo" for our Times. Bold Black on Bright Colors.



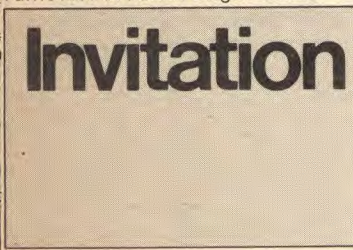
133 Ain't it The Truth — But really Affectionate. In a Mix of Colors.



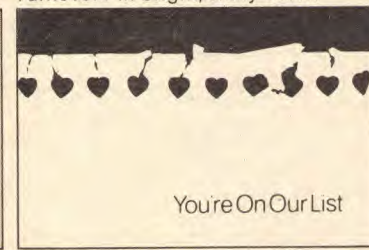
134 The BirthdayBook: 2928 Birthdates of the Famous. Yellow, Blues.



135 Turnovers in Mixed Bright Colors



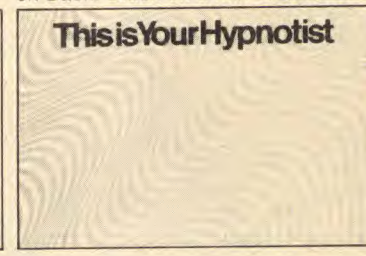
136 Turnovers in bright, shiny color.



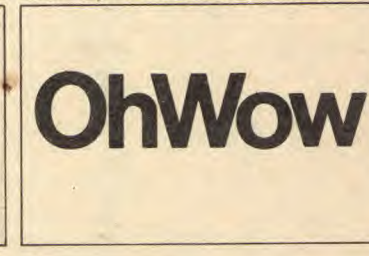
137 A Perfect Greeting For Close Friends. Black on a Mix of Colors.



138 Go to the Phone and Call Me! — on Back. Black on a Mix of Colors.

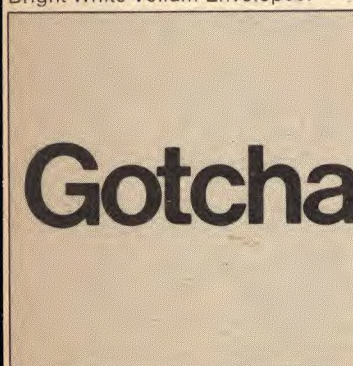


139 Black silkscreen on Bright Silver Mylar Sheets. Very Glittery.



WordPlay—20 Cards

140 20 Different Bold-Starters. 5x5 turnovers to set you to writing a few lines on the back — and off to the mailbox! Shiny bright colors and black. The expressions: NoWay, OhWow, for Sure, Uh-Huh, UnReal, Gotcha, Ciao, Bananas, Thanks!, InShort, At Last, Really, Shine, Baby Talk and more!!! Turnovers in Cellophane, with Bright White Vellum Envelopes.



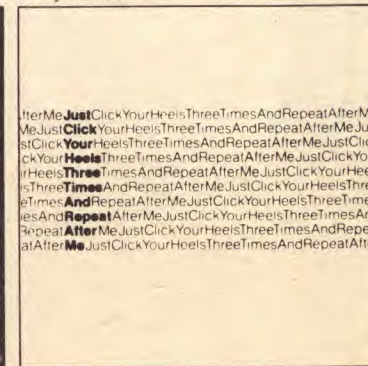
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141 Our Collection of 5x5 Pink & Red LoveGreetings for EveryDay. Direct, Graphic and Very Popular. Some Turnovers, Some Foldovers. The Messages: Lotsa Hearts Lotsa Flowers Lotsa Love Lotsa Laughs, P.S. I Love You, You Catch on Fast, Now that the Divorce is Final, From a Friend Who Loves You, You/Me, Pitapat Pitapat, You Send Me, Kiss Kiss/Bang! Bang!, I Give You My Mouse, You're My Flavor and more! Enveloped & Cellopacked.



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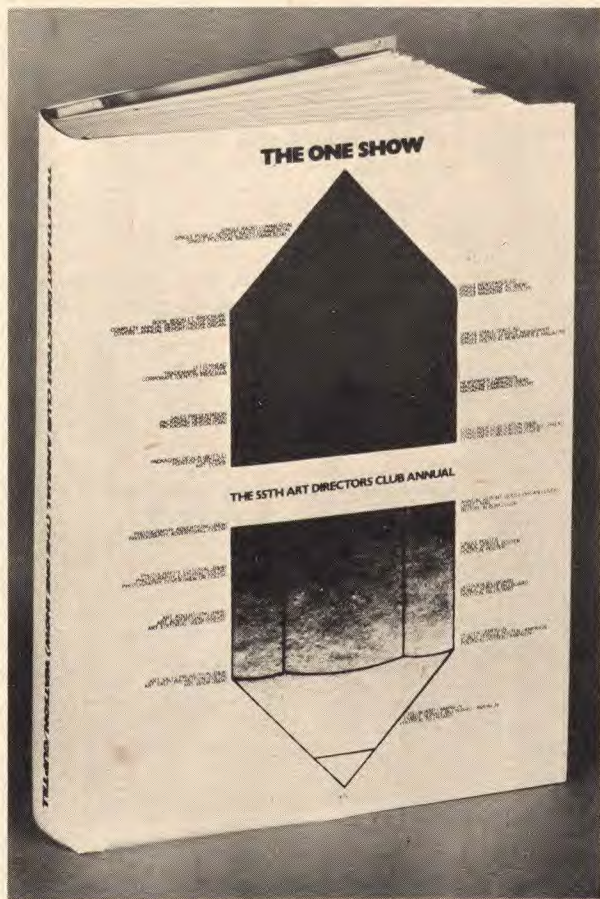
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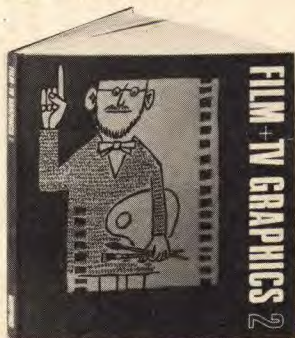
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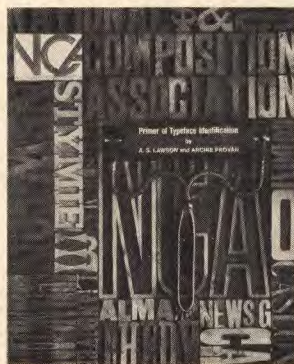
#148 - The 55th Annual of Advertising, Editorial & Television Art & Design. The complete visual record of the most important competition in the communication arts industry - the One Show, a joint effort of the New York Art Directors Club and the Copy Club of New York. Over 1000 examples of the year's best copy, art, and design in virtually all media including print, TV, radio, and film. This is the internationally recognized annual encyclopedia of graphic and copy ideas. An unmatched source of ideas and talents. Over 800 pages. 8 x 11 1/4. 16 full color pages. \$25.00.

#153 - Film & TV Graphics 2
Ed. Walter Herdeg



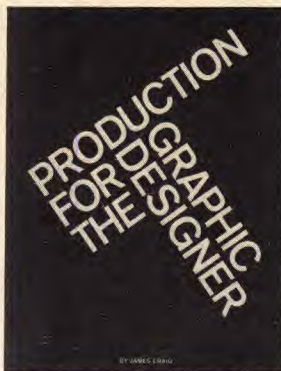
A thorough, international examination of all essential aspects of film and TV graphic design, including entertainment films, TV films, sponsored films, commercials, titles, captions, experiments, new techniques. A unique professional and artistic guide in the field of animation. 22 pages, 9 1/4 x 9 1/4. 1264 illustrations, 160 in color. \$28.00.

#155 - Primer of Typeface Identification
by Lawson, Provan, and Romano



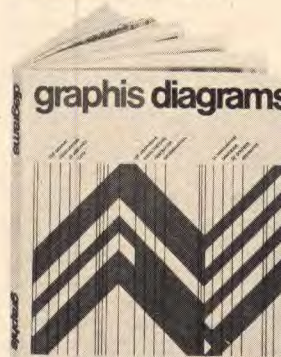
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#103 - Production for the Graphic Designer
by James Craig



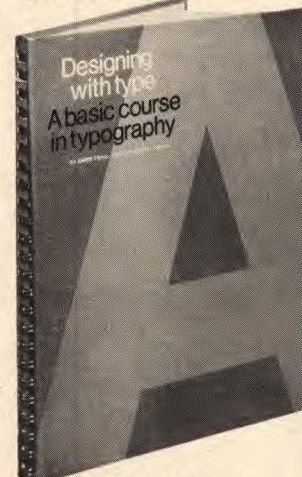
Written by a designer for the designer. Covers typesetting, printing, paper, inks, binding/folding/imposition, and preparation of mechanicals. A basic fact book. Glossary of 1100 entries. Paper section lists papers by generic names, describes their characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography, index. 208 pages. 8 1/2 x 11. Over 400 illustrations. \$18.50.

#121 - Graphis/ Diagrams - 1974-75
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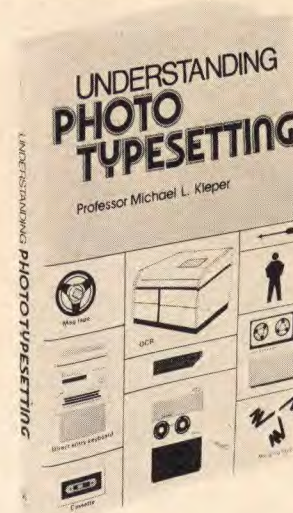
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#132 - Designing With Type
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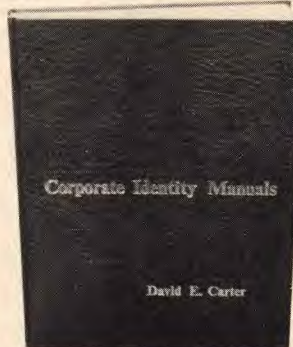
Aimed at the design educator and the student working with type, this is at once a book and a working tool. It is basic, clear and contemporary in viewpoint and content. As a book on this subject should be, it is heavily visual, with over 180 typographic illustrations. It is not simply a schoolbook but of much value to anyone in the graphic arts who wants a clear concise understanding of typefaces, typesetting systems and procedures. It has a good selection of display type showings and in-depth coverage of five basic text type families. Design projects at end of each chapter. 176 pgs. 9 x 12. Semi-concealed Wire-O Binding. Glossary. Index. Bibliography. \$12.95.

#141 - Understanding Phototypesetting
by Michael L. Kleper



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#145 - Corporate Identity Manuals
Ed. David E. Carter



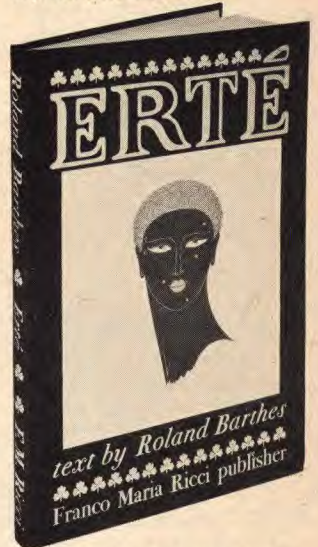
The heart of this book is 13 complete manuals from large national corporations. These show, by example, how to effectively produce a corporate manual. Shows how to make the most of the corporate mark. Illustrates proper usage of typography, signage, etc. Opening chapters cover the why and how of corporate identity. 8 1/2 x 11 1/4. \$30.00.

#160 - Architectural Alphabet
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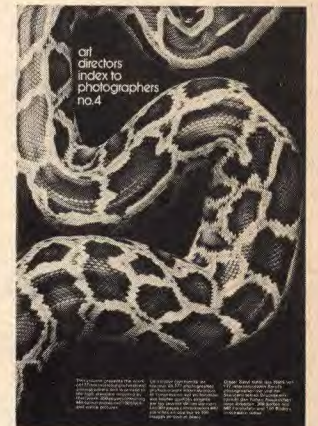
A beautiful reproduction of an 18th century classic. Steingruber was a Bavarian architect. He based contours and ground plans on letters of the Latin alphabet. His thirty designs cover 25 letters (there is no J and there are alternates for A, M, Q, R, X). Each letter is the basis for a baroque structure. Ground plans are accompanied by a sketch of the "stately and spacious princely residence... chapel... monastery" and appropriate comments. Beautifully bound and printed on fine paper. 112 pages. 9 1/2 x 12 1/2. \$20.00.

#134 - Erté
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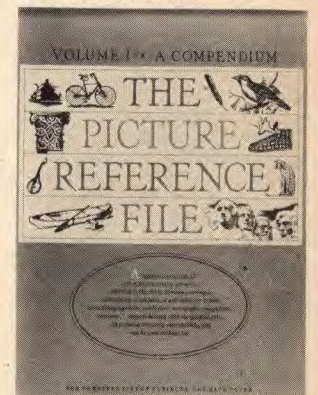
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156, 157, 158—Encyclopedia of Source Illustrations
Ed. Johann Georg Heck

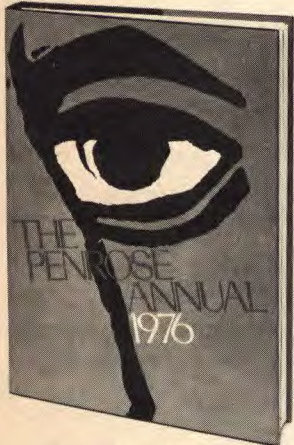


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159—Pasteup by Rod von Uchelen



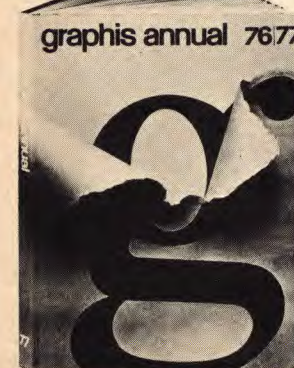
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154—Graphis Packaging 3
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Foreword by Karl Fink

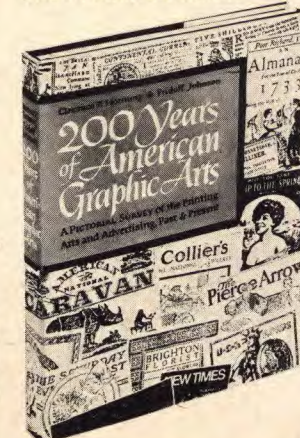


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152—Graphis Annual 1976/1977
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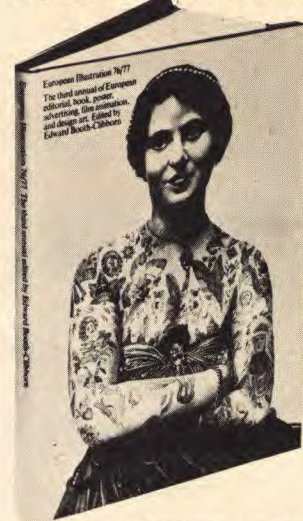


162—200 Years of American Graphic Arts
by Clarence P. Hornung and Fridolf Johnson



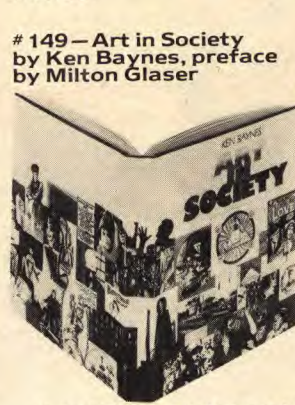
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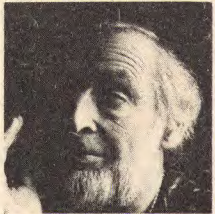
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